

# THE DIAPASON

DEVOTED TO THE ORGAN

Tenth Year—Number Seven.

CHICAGO, JUNE 1, 1919.

One Dollar a Year—Ten Cents a Copy.

## HARRISBURG WILL HAVE A SOLDIER MEMORIAL

ORGAN IS TO COST \$25,800

W. P. Starkey Presents Instrument to Grace Methodist Church and Contract Is Awarded to Austin Company.

The Austin Organ Company has been awarded the contract for another four-manual organ which is to be erected as a memorial to the soldiers and sailors who fell in the war. W. P. Starkey of Harrisburg, Pa., is the donor. It is to cost \$25,800 and is to be placed in Grace M. E. Church of Harrisburg. Elisha Fowler was the Austin representative in the negotiations.

The organ is to be placed on both sides of the chancel, which is being enlarged to accommodate the choir and the new organ. The pipes and case of the present organ are in the west end of the church and are to remain in their present position. The specification is as follows:

**GREAT ORGAN.**  
Double Diapason, 16 ft., 61 pipes.  
First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 61 pipes.  
Major Flute (Pedal Ext.), 8 ft., 61 pipes.  
Clarabella Flute, 8 ft., 61 pipes.  
Violoncello, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Harmonic Flute, 4 ft., 61 pipes.  
Trumpet, 8 ft., 61 pipes.  
\*Echo Flute, 8 ft., 73 notes.  
\*Violet Aetheria, 8 ft., 73 notes.  
\*Fern Flute, 4 ft., 73 notes.

\*From antiphonal organ by duplex action.

**SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Violet d'Orchestre, 8 ft., 73 pipes.  
Violet Celeste, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Viola, 4 ft., 73 pipes.  
Flautina, 2 ft., 61 pipes.  
Contra Fagotto, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremolo.

**CHOIR ORGAN.**  
Contra Violet, 16 ft., 73 pipes.  
Geigen Principal, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Quintadena, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Harp, 61 notes.  
Tremolo.

**SOLO ORGAN.**  
Grand Diapason, 8 ft., 73 pipes.  
Gross Flute, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Flute Ouverte, 4 ft., 73 pipes.  
Harmonic Tuba, 8 ft., 73 pipes.  
Saxophone, 8 ft., 73 pipes.

**ANTIPHONAL ORGAN.**  
(At opposite end.)  
English Diapason, 8 ft., 61 pipes.  
Cor d'Alt, 8 ft., 61 pipes.  
Antiphonal Flute, 8 ft., 61 pipes.  
Nitsua, 8 ft., 61 pipes.  
Violet Aetheria, 8 ft., 61 pipes.  
Vox Angelica, 8 ft., 61 pipes.  
Fern Flute, 4 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Chimes.

**PEDAL ORGAN (Augmented).**  
Resultant Bass, 32 ft., 32 notes.  
Contra Bourdon, 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 notes.  
Violone, 16 ft., 32 notes.  
Second Diapason (Great), 16 ft., 32 notes.  
First Bourdon, 16 ft., 32 notes.  
Second Bourdon, 16 ft., 32 notes.  
Contra Violet (from Choir), 16 ft., 32 notes.  
Major Flute, 8 ft., 32 notes.  
Flute Dolce, 8 ft., 32 notes.  
Trombone (Great Trumpet), 16 ft., 32 notes.  
Fagotto (Swell), 16 ft., 32 notes.  
Antiphonal Bourdon (Extension), 16 ft., 22 notes.

Earl V. Moore, the Ann Arbor organist, was in Chicago on a brief visit May 10 and among his stopping-places was the office of The Diapason. Mr. Moore's work in the Michigan university town has become known far and wide.

WILLIAM ROBINSON BOONE.



[Two of the organists of Portland, Ore., who are giving recitals on municipal organ.]

LUCIEN E. BECKER.



## WILL MACFARLANE RESIGNS PHILIP JAMES IS HONORED

Will Leave Post of Municipal Organist at Portland, Maine, Oct. 1.

Will C. Macfarlane, municipal organist of Portland, Maine, has resigned and will leave his position there on Oct. 1. He will continue to play during the summer, giving the recitals which have given Portland a famous feature of the tourist season. In a letter to The Diapason Mr. Macfarlane says that he longs for the advantages of a larger city and that he will devote his time to travel in New York state, lecturing and playing in the interest of municipal organ music. He will make New York City his headquarters.

Mr. Macfarlane is the first of the municipal organists appointed in this country and was engaged when the large Austin organ in the Portland City Hall was completed. Before that he was organist of St. Thomas' Episcopal Church in New York, in which position he was succeeded by T. Tertius Noble. Mr. Macfarlane is widely known also as a composer for the organ and for the choir.

Assistant Leader of Pershing's Band Conducts in Many Cities.

Lieut. Philip James, assistant leader of the famous Pershing band, is one of the young American organists who enhanced their reputations musically through their services with the American forces in the war. Mr. James stopped in Chicago for a short time on the recent tour by the band of a number of large cities. Mr. James expects soon to be back at the organ in New York and to resume his composition, in which he has received recognition for the excellence of his work. The editor of The Diapason thoroughly enjoyed a short visit from this unassuming musician when he was in the city.

Lieut. James went overseas with the 308th Infantry a year ago. While with the A. E. F. he had the opportunity of playing for the king and queen of Belgium and afterward was assigned to Pershing's band. He was selected for assistant band leader with the rank of lieutenant after a rigid examination. The band visited twenty-one cities on its tour and in these Lieut. James conducted at many of the concerts.

## IMPORTANT NOTICE

TO THE

### ORGAN BUILDERS' ASSOCIATION OF AMERICA

The annual meeting of the Music Industries Chamber of Commerce of the United States of America, and its affiliated Associations, will be held at Chicago, Ill., Congress Hotel, Michigan Ave. and Congress St., the first week of June, commencing Monday, June 2, 1919.

As already pointed out in a notice printed in the May issue of The Diapason, our Constitution and By-Laws stipulate that the annual meeting of our Association be held at the same time and place as chosen and designated by the Music Industries Chamber of Commerce.

To abide by our Constitution and By-Laws, this call for our annual meeting to be held at the time and place appointed by the Music Industries Chamber of Commerce is hereby issued.

In the absence of a quorum the meeting can be adjourned to a later date, and in that event may be held simultaneously with the convention of the National Association of Organists in Carnegie Institute, Pittsburgh, Pa., Wednesday, August 6th to Friday, the 8th, inclusive.

At the budget meeting of the Music Industries Chamber of Commerce, Monday, June 2nd, 10:30 a. m., our Association will be represented by the seven delegates appointed by President John T. Austin.

Milwaukee, May 23, 1919.

ADOLPH WANGERIN.

Sec'y.

## N. A. O. CONVENTION SET FOR AUG. 5 TO 8

GET READY AT PITTSBURGH

Ending of War and Holding of Meeting Farther West Expected to Increase Attendance—Six Recitalists to Be Heard.

The National Association of Organists will hold its annual convention Aug. 6, 7 and 8 at Carnegie Institute, Pittsburgh, the definite dates being announced by President Frederick Schlieder. There will be a reception Aug. 5. The officers of the association and the organists of Pittsburgh who will be hosts to the meeting are making plans for a large and enthusiastic session and hope for a greatly increased attendance because of the change in world conditions since the last meeting.

Another factor which is expected to add greatly to the influence of the 1919 convention is the fact that it is to be held nearer the west. Previous conventions have all been east of New York and the distance has been a barrier to a large attendance from the central and western states. The acceptance of the Pittsburgh invitation probably will mean the presence of a record contingent of organists from the central states. President Francis Hemington of the Illinois association is making efforts to take a large delegation from Chicago.

Dr. Schlieder writes to The Diapason that Pittsburgh is making every effort to make the convention a most successful one. Charles Heinrich, the organist of Carnegie Institute and known nationally as a concert organist; Charles N. Boyd of the Pittsburgh Musical Institute and president of the Music Teachers' National Association, who also is known throughout the United States; Harvey B. Gaul, organist of Calvary Church and one of the leading American composers for the organ and the choir, and other organists are active in making the arrangements.

It is planned to devote a day to Pennsylvania, another day to the Middle West and half a day to the East. There will be recitals by six of the leading organists of the country. These will be announced in The Diapason next month. The principal business before the convention will be the adoption of an amended constitution worthy of a national organization.

The suggestion made by The Diapason a month ago that the Organ Builders' Association might hold a meeting at the same time and place as the N. A. O. immediately aroused the interest of Dr. Schlieder, and he has placed in the hands of Reginald L. McAll of New York the matter of conferring with the builders with the view to encouraging such a meeting at Pittsburgh if it is found to be feasible. The constitution of the builders' association stipulates the time and place of the annual meeting and the matter of the Pittsburgh plan no doubt will be taken up at the meeting to be held in Chicago early in June, as stated in the call issued by Secretary Wangerin in this issue of The Diapason.

Composed by Walter E. Young.

Two interesting sacred songs composed by Walter E. Young, the Boston organist, which have reached The Diapason, are another indication that organists are constantly making themselves useful as composers for the voice and for other instruments than their chosen one. The songs are entitled "Fear Thou Not" and "The Wilderness," and are published by the Arthur P. Schmidt Company. Mr. Young is the organist of the Christian Science mother church in Boston.

# PUEBLO INSTRUMENT HAS LARGE RESOURCES

## CITY ORGAN WILL COST \$35,000

Austin Work as Soldier Memorial in Colorado City to Contain Traps as Well as Features of Other Large Organs.

The municipal organ to be built for Pueblo, Colo., which, as announced in The Diapason for May, is to be constructed at the factory of the Austin Company, will be one of the show instruments of the country. In addition to the tonal resources that may be expected in an organ of this size, the instrument will contain a number of traps, provision for which was made by the committee intrusted with the purchase of the memorial to the soldier dead of Pueblo. The contract was awarded for \$35,000.

The four-manual console will be detached and a junction board and four floor receptacles for connecting the console will be provided. The speaking stops and couplers will all be operated by stop-keys, after the Austin system, and the combination pistons will move the registers. Wind pressures will vary from five to twenty-five inches. Among the accessories will be a master swell pedal affecting all the expression boxes.

The complete specification is as follows:

**GREAT ORGAN.**  
Bourdon, 16 ft.  
Vibrona Dolce, 16 ft.  
First Open Diapason, 8 ft.  
Second Open Diapason, 8 ft.  
Third Open Diapason, 8 ft.  
Double Flute, 8 ft.  
Violoncello, 8 ft.  
Clarabella Flute, 8 ft.  
Gemshorn, 8 ft.  
Open Flute, 4 ft.  
Octave, 4 ft.  
Super Octave, 2 ft.  
Double Trumpet, 16 ft.  
Trumpet, 8 ft.  
Clarion, 4 ft.  
Cathedral Chimes, Deagan Class A, 20 notes.

\*Enclosed in orchestral swell box.  
**SWELL ORGAN.**  
Quintaton, 16 ft.  
Diapason Phoson, 8 ft.  
Horn Diapason, 8 ft.  
Stopped Flute, 8 ft.  
Salicional, 8 ft.  
Viole, 8 ft.  
String Celeste, 8 ft.  
Flauto Dolce, 8 ft.  
Principal, 4 ft.  
Harmonic Flute, 4 ft.  
Flautino, 2 ft.  
Contra Fagotto, 16 ft.  
Cornopean, 8 ft.  
Oboe, 8 ft.  
Vox Humana (special chest and tremolo), 8 ft.

**ORCHESTRAL ORGAN.**  
Contra Viole, 16 ft.  
English Diapason, 8 ft.  
Concert Flute, 8 ft.  
Flute Celeste, 8 ft.  
Viole d'Orchestre, 8 ft.  
Viole Celeste, 8 ft.  
Vox Seraphique, 8 ft.  
Dulciana, 8 ft.  
Quintadena, 8 ft.  
Stopped Flute, 4 ft.  
Piccolo, 2 ft.  
Clarinet, 8 ft.  
Celestial Harp.

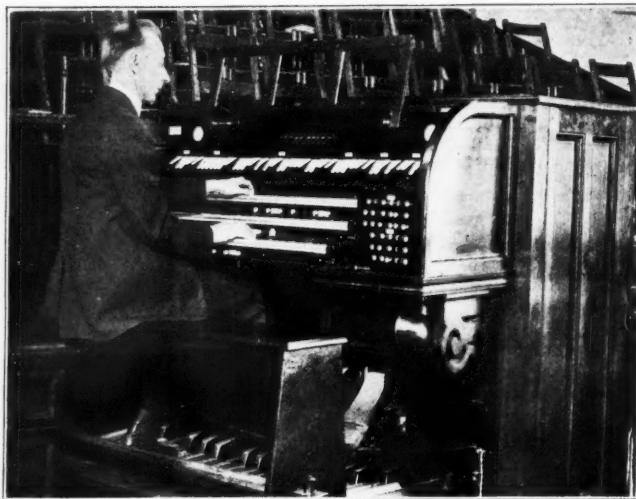
**SOLO ORGAN.**  
Violone (pedal extended), 16 ft.  
Major Flute (open chests), 8 ft.  
Grand Diapason, 8 ft.  
Gamba, 8 ft.  
Gamba Celeste, 8 ft.  
Flute Overt, 4 ft.  
Tuba Profunda, 16 ft.  
Harmonic Tuba, 8 ft.  
Harmonic Clarion, 4 ft.  
Orchestral Oboe, 8 ft.  
French Horn, 8 ft.  
Tuba Magna, Open Chest (very high pressure), 8 ft.

**ECHO ORGAN.**  
Cor de Nuit, 8 ft.  
Stopped Flute, 8 ft.  
Viole d'Amour, 8 ft.  
Vox Angelica, 8 ft.  
Fern Flute, 4 ft.  
Cor Anglais, 8 ft.

**PEDAL ORGAN (Augmented).**  
Resultant Bass, 64 ft.  
Double Diapason, 32 ft.  
Open Diapason, 16 ft.  
First Violone, 16 ft.  
Second Violone (Great), 16 ft.  
Second Bourdon, 16 ft.  
Contra Viole (Orchestral), 16 ft.  
Echo Bourdon (Echo Ext.), 16 ft.  
Quint, 10 1/2 ft.  
Major Flute, 8 ft.  
Violoncello, 8 ft.  
Flauto Dolce, 8 ft.  
Octave Flute, 4 ft.  
Contra Bombarde, 32 ft.  
Bombarde, 16 ft.  
Tuba Profunda, 16 ft.  
Harmonic Tuba (from Solo), 8 ft.  
Fagotto (Swell), (from Solo), 16 ft.

**PERCUSSION.**  
Xylophone.  
Glockenspiel.  
Cymbals.  
Bass Drum.  
Heavy Bass Bell Chime.  
Snare Drum.

# OTTO HIRSCHLER AT COE COLLEGE ORGAN.



OTTO T. HIRSCHLER, Mus. B., head of the organ department at Coe College, Cedar Rapids, Iowa, is making a success of the work there. He went to Cedar Rapids two years ago when the large Felgenmaker organ was installed in the college chapel. A prominent musical event of the season was a recital given by Mr. Hirschler March 27 on this organ. The performance received high praise from the critics who attended it. The program was as follows: Grand March from "Aida," Verdi;

Triangle.  
Three pedals left vacant for connecting to pedal pipes for thunder effect.

## BONNET GOES HOME JUNE 15.

### Will Return to United States for Another Tour in the Fall.

Joseph Bonnet has nearly completed his record-breaking organ concert tour of the United States and will sail from New York June 15, according to present plans. He expects to return, however, in the late fall and will devote several months to another concert tour. The demand for return engagements next season was so great as to persuade Mr. Bonnet to plan the voyage. He will pass the summer in southern France, resting from the arduous work he has done in this country.

Mr. Bonnet's last engagements were in Canada early in June. In the latter part of May he was in the central west, playing in Madison, Wis., Dubuque, Iowa, Urbana, Ill., and other cities. He stopped in Chicago between trains on May 26 and called at the office of The Diapason. Mr. Bonnet was enthusiastic over his reception in all parts of this country and over his travels across the continent.

## GEORGE A. HALLWACHS DEAD

### Chicago Organ Man, Associate of L. D. Morris, Passes Away.

George A. Hallwachs, well known for a number of years as an organ tuner in Chicago, and a partner of L. D. Morris, died at his home April 30 after a brief illness with spinal meningitis. He left a widow, two sisters and two brothers. Mr. Hallwachs was a man who through his helpfulness and spirit of accommodation had made many friends among the organists of Chicago and other parts of the country.

Mr. Hallwachs was born Sept. 11, 1879, at Huntingburg, Ill., and was the son of the Rev. G. M. Hallwachs, a retired minister now living at Naperville, Ill. He started organ work with Lyon & Healy and later was for two years in the factory of the Hinners Organ Company at Pekin, Ill. Then he was employed by L. D. Morris, but left Chicago to spend a year in the factory of the Austin Company at Hartford, Conn. When he returned he entered a partnership with Mr. Morris. About three years ago the L. D. Morris Organ Company was incorporated and Mr. Hallwachs was made secretary.

Easter Offertory, Loret: "Will o' the Wisp," Nevin; "Marche Slav," Tschaiakowsky; "Priere," Thomas, "Claire de Lune," Karg-Elert; Second Concert Study, Yon; Springtime Sketch, Brewer; Toccata and Fugue in D minor, Bach; "Swing Low, Sweet Chariot," Diton; Finale, Sonata No. 1, with cadenza by Middel-schulte, Guilman. In addition to his other work Mr. Hirschler is also organist and choir director of the First Presbyterian Church of Cedar Rapids.

## Hammond Opens Festival.

A large audience attended an organ recital given by William Churchill Hammond at the Auditorium in Springfield, Mass., May 11 as the opening feature of the seventeenth annual music festival. The assisting artists were Miss Hazel L'Africaine, violoncellist, and Miss Ada A. Chadwick, violinist. Miss Chadwick is the daughter of the well-known organ man, Charles F. Chadwick. The combination of organ, violin and cello was new and proved most happy. Mr. Hammond opened the program with Franck's "Piece Heroique." The adagio movement from Widor's Sixth symphony followed. Ensemble numbers included a suite by Rheinberger, "Morning Song," and "Serenade," by Pache, and "Marche Religieuse," by D'Ortigue. Other organ numbers were: "At the Convent," Borodin, with chimes; "Idylle," Faulkner; "Oriental Sketch," Bird; "Cantilene du Soir," by Kinder, and "Scherzo-Pastorale," by Federlein.

Dr. Jacob Reinhardt, the venerable Richmond, Va., musician, died in that city late in April. He was organist and choirmaster of St. Paul's Episcopal Church for thirty-six years.

## THE DIAPASON.

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# WANTS IN ORGAN WORLD

One patron of the "want" column of The Diapason last month writes: "Allow me to compliment you on the value of your paper as an advertising medium, for I received nineteen inquiries and sold the organ to good advantage." Another writes that he received answers from points all the way from British Columbia to Porto Rico. A third did not write, but he sold a large amount of organ material within two days after The Diapason was in the mails to a purchaser in his own city, following two years' fruitless effort trying to sell it through other means.

**FOR SALE — ONE-MANUAL PIPE organ,** seven speaking stops. No repairs needed. Price, \$125.00.

Two-manual pipe organ, sixteen speaking stops; action practically new throughout. Price, \$825.00. Address F 2, care of The Diapason.

**FOR SALE — NEARLY NEW ROSS water motor,** in A-1 condition. Will accept any reasonable offer. Address Box 396, Macon, Ga.

**WANTED — PIPE ORGAN BUILDERS.** Steady employment. Congenial surroundings. Reuben Midmer & Son, Inc., 375 Fulton street, Brooklyn, N. Y.

**WANTED — ZINC PIPE MAKERS:** steady work; good pay; ideal living conditions. WICKS PIPE ORGAN COMPANY, Highland, Ill.

**ORGAN BUILDERS — FIRST-CLASS chest, action, and wood pipe makers.** No others need apply. JOHN WANAMAKER, Philadelphia.

**THEATER ORGANIST, EXCEPTIONAL education and experience,** desires permanent engagement with high-class house. Not a made-over pianist. A real organist who synchronizes music with the picture. Thoroughly reliable. Address THEATER, care of The Diapason, Chicago.

**WANTED — SEVERAL GOOD ORGAN mechanics.** Good pay and steady work for the right men. Apply to A. G. Morrison, The Symphony Player Company, Incorporated, Covington, Ky.

**WANTED — FIRST-CLASS ORGAN men.** Good pay and steady work may be had, to those that can qualify, by applying to The Austin Organ Company, Hartford, Conn.

**WANTED — EXPERIENCED CONSOLE and electric action men.** Also first-class organ builders in all branches. State experience and wages expected. Steady work. GEORGE KILGEN & SON, St. Louis, Mo.

**WANTED — METAL PIPE MAKER,** steady employment. GEORGE W. BADGER, Merrick, N. Y.

**ORGAN SALESMAN, LONG EXPERIENCE,** good references, desires to represent high class organ on Pacific coast. Well acquainted with territory. Permanent position desired. Address "Experience," care of The Diapason.

**FOR SALE — NEW, TWO-MANUAL and pedal electro-pneumatic pipe organ of nine stops.** Suitable for any purpose. Will be sold cheap. Address M. R., care of The Diapason.

**WANTED — AN ALL-AROUND PIPE maker,** metal and zinc. Address P. S. R., care of The Diapason.

**WANTED — FIRST-CLASS ORGAN builders in all branches.** Apply THE RUDOLPH WURLITZER MANUFACTURING CO., North Tonawanda, N. Y.

**WANTED — FIRST-CLASS METAL and zinc pipe makers.** Apply to HENRY PILCHER'S SONS, 914 Mason avenue, Louisville, Ky.

**WANTED — SEVERAL FIRST CLASS organ mechanics.** Address Haskell, 1520 Kater street, Philadelphia, Pa.

## C. S. Losh, Steinway Hall, New York City

Offers for sale the great 101-stop organ now under installation in the Colosseum, Columbus, Ohio, and immediate delivery following the Methodist Missionary Convention in June. This organ is the property of the Mission Board of the M. E. Church, and, arrangements for permanent retention in the Colosseum having failed, is now offered for sale.

This is an exhibition organ, built with unusual painstaking, large scale and high pressure throughout, completely octave duplex in the manner originated by C. S. Losh, and who is the exclusively authorized agent.



## ALEXANDER S. GIBSON, THE ORGANIST, IS DEAD

### USEFUL LIFE COMES TO END

Played in the First Congregational Church, Norwalk, Conn., Nearly Half a Century—Served Under Admiral Farragut.

Alexander S. Gibson, for more than half a century a prominent organist and composer, active in New York and New England, died at his home in South Norwalk, Conn., April 23, at the age of 75 years. Mr. Gibson had been organist of one church nearly half a century and his influence was equalled by that of few musicians. The last fifteen months he had been ill. The destruction by fire of the church in which he played had deprived him of his instrument in the closing months of his career. Mr. Gibson served under Admiral Farragut in the civil war. He had been a reader of *The Diapason* almost since it was founded and his interesting communications were frequently a feature of these columns.

Alexander Sanderson Gibson was born Nov. 30, 1844, in Brooklyn, N. Y. His father was a sea captain. At the age of 16 he began playing the organ in church. In 1863 he assumed charge of the music in St. Peter's Episcopal Church, Brooklyn, remaining until December, when he went to Florida to become clerk to his father, who was commanding the frigate "Potomac." After the battle of Mobile Bay he was appointed to special service on the staff of Admiral Farragut.

In 1866 he returned north and took charge of the music at Old St. Ann's, which stood where now is the approach to the Brooklyn bridge. Later he went to the Church of the Pilgrims, and in November, 1867, he accepted the post at the First Congregational Church of Norwalk, Conn., where he remained until his death except for two intermissions when he played at Waterbury and Danbury. In addition to his work at the organ, Mr. Gibson was superintendent of the Sunday school for years and many residents of Norwalk are indebted to him for both their musical and religious training.

Mr. Gibson married Miss Jennie B. Punzelt of Norwalk in 1897 and the widow and a son survive.

Mr. Gibson's recitals some years ago are remembered as features of the musical life of the city which always drew large audiences. He won the first prize for a composition offered by Mme. Nordica through the Ladies' Home Journal in 1906, over 1,800 other competitors. A number of anthems and hymn tunes were written by him.

### Eddy Plays for Friends.

Clarence Eddy gave a recital April 23 at the Oakland First Presbyterian Church in compliment to his friends. "The Pilgrim's Progress," a remarkable tone-poem by the young English composer, Ernest Austin; the Sonata in E minor by James H. Rogers; "Evening Harmonies," Karg-Elert; "Hope," dedicated to Mr. Eddy by the composer, Pietro A. Yon; "Naïad's Idyl," from "The Hamadryads," by William J. McCoy, and the andante from the Sonata in G major by Edward Elgar were on the program.

### C. H. Stocke Opens Wicks Organ.

Christian H. Stocke, organist of the Cote Brillante Presbyterian Church, St. Louis, opened the two-manual Wicks organ in the new First Methodist Episcopal Church at Bicknell, Ind., with a recital on Thursday evening, April 17. The program was as follows: Festival March, Kroeger; Berceuse, Dickinson; Cavatina, Raff; "Paean Heroique," Diggle; "Scene Orientale" in E minor, Kroeger; Andantino in D flat, Lemare; Offertoire in B flat, Read; Scherzo in G minor, Elias Blum; Humoreske, Dvorak; "Narcissus," Nevin; Meditation, Massenet; "Resurrection Morn," Edward F. Johnston; Largo (from "New World" Symphony), Dvorak; Allegro Pomposo, Holloway.

## PIETRO A. YON TAKES BRIDE

Perfect Fifth Only Sounded During Marriage Ceremony by Courboin.

Time—Wednesday, May 21, 1919. Scene—St. Francis Xavier's Church, West Sixteenth street, New York City. Principals—Pietro A. Yon and Francesca Adele Pessagno.

Celebrant—The Rev. J. B. Young, S. J. The above proves to be but a boiled down report of the event which took place on date and place mentioned. Pietro A. Yon, a name no longer unknown to organists throughout the country, entered the state of matrimony at the church at which he has been organist more than ten years, since his arrival in the United States. The event was a noteworthy one in more than one respect. The gathering at the church gave evidence of the high esteem in which both Mr. Yon and his bride are held. None less than Charles M. Courboin was invited by the bridegroom to take the bench, and the choir work was placed under the direction of James C. Ungerer, organist of the cathedral, New York City. The program selected by Mr. Yon was as follows: Passacaglia, Bach; Sonata Cromatica (No. 2), Yon; Bridal Processional, "Christus Resurrexit," Ravanello; Introit and Gradual, Gregorian Chant (Male Choir of St. Francis Xavier's Church); "O Sacrum Convivium," L. Viadana; "Ave Maria," Yon (Male Choir of St. Francis Xavier's Church); "Elan du Cœur," Yon; Toccata, Yon.

During the ceremony Mr. Courboin held down a perfect fifth sustained throughout while the vows were made.

Constantino Yon, a brother, organist of St. Vincent's Ferrer Church, New York City, and G. Martinelli acted as aids to the groom. The bride was attended by Miss Lena Yon, sister of Mr. Yon, and two other young ladies.

Not only was there a large representation of organists present, but also other artists were noticed in the congregation and at the wedding breakfast given at the Hotel Gotham. Giovanni Martinelli of the Metropolitan Opera Company, who had returned from Atlanta a few hours earlier, was one of the ushers.

Preceding the wedding breakfast Mr. Courboin took occasion to present the couple, in the name of Signor Martinelli, G. Fischer, his publisher, and himself with a most appropriate gift. After the breakfast Mr. and Mrs. Yon left on their honeymoon.

### COURBOIN AT ANN ARBOR

Plays Before More Than 4,000 People—Other Recitals in May.

Charles M. Courboin gave a recital on Saturday afternoon, May 17, in Ann Arbor as one of the concerts of the May Music Festival of the University of Michigan before an audience of more than 4,000 people who received his offerings with great enthusiasm. He was forced to respond with a number of encores.

On May 14 Mr. Courboin gave a recital in Irem Temple, Wilkes-Barre, Pa., before another large audience, under the local direction of W. E. Woodruff. May 19 he played in the First Presbyterian Church of Lancaster, Pa., under the auspices of the Organists' Association of that city, and on May 20 he was heard in Bethlehem Lutheran Church of Harrisburg, under the local direction of the Organists' Association of that city. May 21 he played in St. Francis Xavier Church, New York City, at the wedding of his fellow organist, Pietro A. Yon, going from there to Watertown, N. Y., where he gave a recital in the Olympic Theater under the auspices of the Morning Musicals.

On Sunday, May 25, Mr. Courboin played a recital on the magnificent Austin house organ in the home of Walter Clark Runyon at Scarsdale, N. Y., a suburb of New York to which a large number of Mr. Runyon's friends were invited.

The new Methodist Church at Arlington, Tex., will have a \$3,500 organ. The new church is being built to replace the one which burned last February. Mr. and Mrs. R. B. Covington agreed to give the organ.

## CARLETON H. BULLIS.



CARLETON H. BULLIS, at present living in Chicago, who delivered a very instructive address at the dinner of the Illinois Chapter of the A. G. O. in May, formerly was connected with the Milwaukee Normal School as teacher of harmony and was prominent as an organist in the Cream City. He was for several years on the musical faculty of Albion College in Michigan, and has been in educational work since his graduation from Northwestern University. During his college course he was chapel organist at Northwestern. Mr. Bullis is a former pupil of W. Middelschulte and is an associate of the guild.

### CITY HONORS H. V. MILLIGAN

Flag Presented to Organist by Head of New York Parks at Concert.

Harold Vincent Milligan, F. A. G. O., organist of the Fifth Avenue Baptist Church in New York City, one of the leading organists in the metropolis, and known to readers of *The Diapason* as the writer of its reviews of new music, was signally honored May 28 when an American flag was presented to him by Robert L. Moran, president of the board of aldermen of New York, at a concert on the Mall in Central Park. The occasion was arranged to honor the memory of Francis Hopkinson, the first American composer, whose songs were resurrected and edited in a volume recently written by Mr. Milligan, which has attracted attention among musicians and historians generally. The park department of the city had the concert in charge and the New York Symphony orchestra played Mr. Hopkinson's first song.

Mrs. Simon Baruch, president of the Washington Headquarters Association, Daughters of the American Revolution, was presented with a number of copies of the song, appropriately bound, to be distributed among seventy-five historical societies and persons in this country. John F. Hylan, mayor of New York, was honorary chairman.

Descendants of Francis Hopkinson and Oscar Sonneck, probably the greatest authority on early musical history in this country, were guests of honor.

### Closes Season at Omaha.

The closing organ recital of the season was given by Mrs. E. R. Zabriskie at the First Presbyterian Church of Omaha Sunday afternoon, May 4. Mrs. Zabriskie was assisted by Mrs. Louise Jansen Wylie and the quartet of the church. Dr. Jenks made a brief talk previous to the taking of the offertory in which he spoke of the untiring work of Mrs. Zabriskie in giving these recitals during the season for the benefit of the Red Cross. In recognition of this service the collection from the last recital was presented to Mrs. Zabriskie. As has been usual with all of these recitals, the church was filled to the last row.

Miss Ruth Bracher, whose home is in Ohio, has been engaged as organist and choir director by the Methodist Church of Milford, Conn. Miss Bracher is studying in Yale University, and her services have begun in Milford with promise of unusual effectiveness.

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## News of the American Guild of Organists

### Headquarters.

The Hotel McAlpin on May 22 was the scene of a busy evening when the guild held its annual business meeting. Casting of ballots for officers for the ensuing year showed that the official staff, as noted in the last issue of *The Diapason*, had been chosen. The council will be made up of J. Warren Andrews, William C. Carl, S. Wesley Sears, Frank Wright and Clarence Dickinson.

The treasurer's report by Dr. Victor Baier happily disclosed assets in cash on hand to the amount of \$5,100. Warren R. Hedden then gave a fine account of examination activities. There were examiners in eighteen centers. He also stated that there would be the same number this year but with an increasing number of candidates.

Everett E. Truette, dean of the New England chapter, gave a splendid speech touching on many vital facts of interest to all organists.

The Western New York chapter was capably represented by Norman Nairn of Rochester. He gave an interesting talk which was thoroughly enjoyed.

Light refreshments were served. The attendance was somewhat smaller than usual, due no doubt to the lateness of the date.

On June 10 the American Guild of Organists will give a dinner in honor of Joseph Bonnet.

Warren R. Hedden reports that there is a large enrollment for the annual examinations for the A. A. G. O. and F. A. G. O. degrees. These tests will be held at St. Michael's Church on June 5 and 6.

### Wisconsin Chapter.

The new Wisconsin chapter came into being under most favorable auspices at Madison May 7, when, as announced in *The Diapason* last month, Dr. Charles H. Mills brought together organists from all parts of the state and Dean J. Lewis Browne of the Illinois chapter performed the installation ceremony. The recital in the evening at Christ Presbyterian Church by Joseph Bonnet was another important and most enjoyable feature of the day. The inaugural ceremony took place at a dinner connected with the session of the Wisconsin Music Teachers' Association, which was held at Madison the same week. Dr. Mills entertained at a luncheon in honor of Mr. Bonnet at which a number of the leading university men were also guests.

The following officers for the new chapter were elected:

Dean, Charles H. Mills, Madison.

Sub-Dean, L. A. Vantine, Milwaukee.

Secretary, Irene B. Eastman, Madison.

Treasurer, Carl F. Mueller, Milwaukee.

Librarian, Mrs. P. Williams, Milwaukee.

Registrar, A. H. Arneke, Milwaukee.

Auditors, Harry Packman, La Crosse, and Mrs. C. E. McLenagan, Milwaukee.

### New England.

There have been two services, a recital and the annual meeting since my last letter.

On the evening of April 28 the seventy-sixth public service of the chapter took place at the Second Unitarian Church, Brookline. William B. Burbank played as a prelude the adagio from Guilman's Fifth Sonata, and Harris W. Shaw, A. A. G. O., played Dubois' Postlude in A at the close. The entire service was good, and reflected great credit upon Homer C. Humphrey, organist and choir-master of that church.

Monday evening, May 12, the chap-

ter held its annual meeting, and the reports of the treasurer, secretary and dean showed the chapter to be in most healthy condition. There is a membership now of 235 active members and 155 subscribing members. The election of officers resulted in the following unanimous choice: Dean, Everett E. Truette, Mus. Bac., A. G. O.; sub-dean, Benjamin L. Whelpley; secretary, John Hermann Loud, F. A. G. O.; treasurer, Wilbur Hascall; executive committee members for three years, Henry M. Dunham, Charles D. Irwin and Allen W. Swan. The following named executive committee members continue in office: For one year, Raymond C. Robinson, F. A. G. O., Francis W. Snow and William E. Zeuch; for two years, John D. Buckingham, A. G. O., Homer C. Humphrey, Albert W. Snow and the past deans, ex officio.

The recital which was to have been given by Harry Stott in April took place May 19 at the First Baptist Church, Springvale, Maine.

On Wednesday evening, May 14, the seventy-seventh public service was held at Christ Church, Fitchburg, and, as in former years, was one of the crowning events of our season. There was a large attendance at this service, and the singing of the vested choir of mixed voices was of a high order, due to the careful training of Herbert C. Peabody, organist and choir-master of Christ Church. The organ prelude was played by George A. Burdett, A. G. O., organist and choir-master of the First Unitarian Church, West Newton (Nocturne, Burdett); the interlude by B. L. Whelpley, organist and choir-master, Arlington Street Church, Boston (Andante from Fourth Concerto, Handel, and Nocturne, Ferrata); the postlude by John Hermann Loud, F. A. G. O., organist and choir-master, Park Street Church, Boston (First movement of Third Sonata in F, Dielen).

The chapter has a record of fourteen public recitals and ten public services for the season.

With a social occasion at the home of Mr. and Mrs. Ernest B. Dane of Brookline, the evening of May 20, to which all active members were invited, the season closes until fall.

JOHN HERMANN LOUD, Secretary.

### Illinois.

The last dinner for the season was held at the Kuntz-Remmler restaurant on the evening of May 12, and it proved to be one of the best attended and one of the most interesting of the year. The election of officers was held, and the ticket for dean, sub-dean, secretary and treasurer was elected, as nominated. The list, headed by John W. Norton of St. James' Episcopal Church as dean, was published in *The Diapason* for May 1. The three new members of the executive committee elected are Hugo P. Goodwin, Mason Slade and Charles A. Stebbins.

A tribute was paid to Miss Florence Hodge, the retiring secretary, of whose faithful and highly efficient service in the last five years the retiring dean, Dr. J. Lewis Browne, made special mention, after which a rising vote of thanks was accorded to Miss Hodge. Another rising vote of appreciation was given Dr. Browne.

The speaker of the evening was Carleton H. Bullis, A. A. G. O., who demonstrated several of the Seashore psychological tests for musical talent. Mr. Bullis, now located in Chicago, recently resigned his position as instructor in music theory at the Milwaukee State Normal School to go to the University of Iowa to study with Professor Seashore. The time of the guild meeting being limited, he was prevented from devoting the necessary five or six hours to ascertaining from a psychological standpoint how many of the guild members really have decided musical talent, but he demonstrated the principal tests in a most fascinating manner, with the aid of a phonograph and some of the records prepared by Professor Seashore. Everyone present took part, but the merciful announcement of Mr. Bullis that the markings might be kept confidential—or the modesty of those tested—kept the individual re-

sults largely covered by a mantle of secrecy. The tests for pitch, time, sense of intensity, touch, memory, etc., were presented in such a manner as to impress all those who were at the dinner with the practical value of the system. The consonance test aroused a discussion of pronounced interest.

Forty-five chapter members sat down to the dinner.

At the meeting of the executive committee May 19 Walter Keller was appointed a committee of one to express to the retiring dean, Dr. Browne, the appreciation of the executive body for his services to the chapter during the three years of his incumbency. Special mention was made of Dr. Browne's enterprise in being the first to bring Bonnet and Yon to Chicago for recitals, on his own financial responsibility.

Dean Norton has appointed the following committees for the new year: Public Service and Recital Committee—Albert Cotsworth, chairman; Rossetter G. Cole and Emory L. Gallup.

Dinner Program—Miss Florence Hodge, chairman; Dr. Francis Hemington and S. E. Gruenstein.

Courtesy—Mrs. W. Middelschulte, chairman; Mason Slade, Miss Alice R. Deal and Hugo P. Goodwin.

Publicity—S. E. Gruenstein, chairman; Ralph W. Erneling, Charles A. Stebbins and William D. Belknap.

Guild examinations will be held Thursday, June 5, and Friday, June 6, at Mr. Browne's offices and at St. Patrick's Church. The examiners are Wilhelm Middelschulte and Dr. Walter Keller.

There will be a service at the Church of the Ascension Wednesday evening, June 18. The players will be Hugo P. Goodwin, Mason Slade and Robert R. Birch. The choir will sing. Lester W. Groom is the organist.

### Missouri Chapter.

The monthly meeting of the chapter was held on Monday evening, April 28, at its regular meeting place in the Musical Art building. After the usual dinner the meeting was called to order by Dean Edward M. Read. This being the annual meeting of the chapter, reports from the officers were heard. Considering the many difficulties of the last year, the chapter feels that the reports were very encouraging and, with conditions returning to a normal peace basis, a brighter future looms for the chapter during the coming year.

At the recommendation of the nominating committee the following officers were re-elected: Dean, Edward M. Read; Sub-dean, William M. Jenkins; Secretary, Christian H. Stocke; Treasurer, Alpha T. Stevens; Registrar, Miss Lola D. England; Auditors, Mrs. J. C. Landree and Paul J. Weaver.

It was decided to have the annual outing and chicken dinner at Alpha Farm on Saturday, June 7.

C. H. S.

### Southern Ohio.

The activities of the chapter in May began on the night of May 1 with a superb recital by our fellow member, Charles Heinroth of Pittsburgh. His program was as follows: "The Ninety-fourth Psalm," Reubke; Evening Song, Martin; "The Music Box," Liadow; Allegro Appassionato, Dethier; "The Bee," "The Cuckoo," Lemare; Toccata in F and Fugue in D, Bach; "Speranza" and "Arpa Notturna," Yon; Theme, Variations and Finale, Thiele.

The recitals for the children of the public schools began on April 25 at St. Paul's Cathedral with a recital by K. O. Staps, A. R. A. M., with the following program: "Poet and Peasant," Overture, Suppe; "In Paradisum," Dubois; Humoresque, Dvorak; Spring Song, Hollins; Intermezzo, Mascagni; Sketches of the City, Nevin; "The Storm," Lemmens; Largo, Handel; "Narcissus," Nevin; Caprice, Guilman; Gavotte, "Mignon," Thomas; March of the Nations, Sellars.

John Yoakley, A. A. G. O., gave the second recital at Christ Church on May 2. He played: Festival March in E flat, Read; Andante in F,

Mozart; Christmas Pastoral, Whiting; "Forgotten Fairy Tales," MacDowell; "The Sandman," Allen-Eddy; Prayer from "Lohengrin," Wagner; Intermezzo in F, Barnby; Berceuse, Jarnfelt; "Marche Militaire," Schubert; "Vision," Rheinberger; Andante Religioso, Thome; Postlude in D, Rinck.

J. Warren Ritchey gave the third, at the Church of the Covenant, on May 9, with this program: Fanfare, Lemmens; Minuet, Beethoven; "Echo," Yon; Air in D, Bach; "Evening Bells and Cradle Song," Macfarlane; "Pilgrim's Song of Hope," Battiste; "Springtime," Kinder; Allegretto, Wolstenholme; "L'Arlequin," Nevin; Spring Song, Mendelssohn; Overtone in E flat, Wely.

Mrs. L. A. Rixford, at the fourth recital, in Christ Church, played: Overture, "Stradella," Flotow; Melody, West; "Will o' the Wisp," Nevin; Concert March, Lefebure-Wely; Scherzo, Faulkes; Lullaby, Macfarlane; Variations on "America," Rinck.

### Northern Ohio.

A musical service was given under the auspices of the chapter at Trinity Cathedral in Cleveland April 28. The service was sung by the cathedral choir, directed by Edwin Arthur Kraft, F. A. G. O., assisted by the antiphonal choir. The anthems were "I Beheld, and Lo," by Dr. H. J. Stewart; "List, the Cherubic Host," and "Great and Marvelous," from Gaul's "Holy City," and two excerpts from J. Sebastian Matthews' "The Paschal Victor"—"But Lo, the Dawn" and "A Cross that Stands upon a Lonely Hill." H. M. Dunham sang Gaul's "Thus Saith the Lord" and Miss Catherine Kelliker, organist and choir director of St. Luke's Episcopal Church, played the Finale from Vienne's First Organ Symphony as the postlude.

Mr. Kraft gave a recital under the auspices of the chapter at Trinity Cathedral May 19 and played a most interesting program, composed of these offerings: "Marche Triomphale," Gustave V. P. Hagg; "Song of India," Rimsky-Korsakoff; Barcarolle, Arensky; Allegro Gioioso, Dethier; Contemplation, Lemare; Arabesque, John Gordon Seely; Prologue, Webbe; Minuet, Dethier; Scherzo, Hollins; Rhapsody, Rossetter G. Cole. Mrs. Maud Strain Marshall sang two solos.

### Northern California.

A service under chapter auspices was held the evening of May 12 at St. John's Presbyterian Church in Berkeley. Alfred Chaplin-Bayley played Sibelius' "Finlandia" as a prelude; William W. Carruth played the allegro vivace from Vienne's First Symphony; Miss Beatrice Clifford played the pastorella from Guilman's First Sonata as the offertory and Miss Virginia de Fremery, dean of the chapter, played the finale from Widor's Second Symphony as the postlude. Mrs. E. H. Garthwaite, organist and choir-master of St. John's Church, played the service and her quartet choir sang "By the Waters of Babylon," an anthem in manuscript by Caryl Florio, and "If We Believe that Jesus Died," by J. H. Cornell.

### Southern California.

The April dinner of the chapter took place at the Wisteria, April 7, followed by a business meeting in the choir room of St. Paul's Pro-Cathedral, Los Angeles. Adjournment was taken to the church, where Dean Douglas gave a performance of interesting works for the organ, selected from programs of his late historical recitals.

### Texas.

Charles Loyd Hutson, assisted by Miss Ruth Strong, soprano, gave a recital under the auspices of the Texas chapter at Temple Emanu-El in Dallas on April 13. Mr. Hutson's program included these numbers: Sortie in G major, Rogers; Fantasia and Fugue, Gibson; Arioso in Ancient Style, Rogers; Canonic, Lemaigre; "The Swan," Stebbins; Intermezzo, Archer; Evensong (by request), Martin; "Allegro Marziale," Higgs.



# WEICKHARDT ORGAN FOR CHURCH AT DAYTON

## BIG THREE-MANUAL PLACED

Holy Trinity Catholic Edifice Has Instrument of Thirty-Seven Stops, with Echo, Finished by Milwaukee Builders.

Holy Trinity Catholic Church at Dayton, Ohio, has just installed a three-manual and echo organ built for it by the Wangerin-Weickhardt Company of Milwaukee. The organ was dedicated April 27. The organist is W. A. Metzner. The console is detached and the action is the Weickhardt system electro-pneumatic. There is a total of thirty-seven speaking stops, presenting a fine ensemble. The specification is as follows:

- GREAT ORGAN.**
1. Open Diapason, 16 ft., 61 pipes.
  2. Open Diapason, 8 ft., 61 pipes.
  3. Doppelfloete, 8 ft., 61 pipes.
  4. Gambla, 8 ft., 61 pipes.
  5. Melodia, 8 ft., 61 pipes.
  6. Octave, 4 ft., 61 pipes.
  7. Quinte, 2 2/3 ft., 61 pipes.
  8. Trumpet, 8 ft., 61 pipes.
  9. Cathedral Chimes, 8 ft., 20 notes.
- SWELL ORGAN.**
10. Bourdon, 16 ft., 73 pipes.
  11. Horn Diapason, 8 ft., 73 pipes.
  12. Stopped Diapason, 8 ft., 73 pipes.
  13. Viol d'Orchestre, 8 ft., 73 pipes.
  14. Viole Celeste, 8 ft., 49 pipes.
  15. Harmonic Flute, 4 ft., 73 pipes.
  16. Flautino, 2 ft., 61 pipes.
  17. Oboe, 8 ft., 73 pipes.
  18. Vox Humana, 8 ft., 61 pipes.
  19. Cathedral Chimes (Echo), 8 ft., 20 notes.
- Five numbered pistons affecting swell, pedal and couplers.
- CHOIR ORGAN.**
20. Violin Diapason, 8 ft., 73 pipes.
  21. Concert Flute, 8 ft., 73 pipes.
  22. Viola Maria, 8 ft., 49 pipes.
  23. Dulciana, 8 ft., 73 pipes.
  24. Rohrflöte, 4 ft., 73 pipes.
  25. Clarinet, 8 ft., 73 pipes.
  26. Vox Humana, 8 ft., 61 notes.
  27. Concert Harp, 8 ft., 49 bars.
- ECHO ORGAN.**
28. English Open Diapason, 8 ft., 61 pipes.
  29. Fernflöte, 8 ft., 61 pipes.
  30. Echo Salicional, 8 ft., 61 pipes.
  31. Gemshorn, 8 ft., 61 pipes.
  32. Cathedral Chimes, 8 ft., 20 notes.
- PEDAL ORGAN.**
33. Open Diapason, 16 ft., 30 pipes.
  34. Sub Bass, 16 ft., 30 pipes.
  35. Lieblich Gedeckt (from No. 10), 16 ft., 30 notes.
  36. Violoncello, 8 ft., 30 pipes.
  37. Bass Flute, 8 ft., 30 pipes.

The Wangerin-Weickhardt Company is shipping an average of one organ a week. One of its May installations is an instrument of two manuals for Trinity Lutheran Church at Cedar Rapids, Iowa.

## DOUGLAS B. MARSHALL DEAD

Member of Family of Organ Builders Passes Away in Kansas City.

Douglas B. Marshall, a son of the late Octavius Marshall and a member of a well-known family of organ builders, died at the home of his mother, 611 Brooklyn avenue, Kansas City, Mo., May 16. Mr. Marshall had been in declining health for several months. He was only 26 years old, but had achieved an excellent reputation as an organ expert.

Douglas B. Marshall was born March 4, 1893, at Milwaukee. He was associated with his father in the organ business from an early age, while at Moline, Ill., and continued in the same business with his brothers at Kansas City. He had a large part in the erection of many organs throughout the United States, not only for his father, who was president of the Lancashire-Marshall Organ Company, but for the Austin Organ Company, and was known as an expert organ mechanic and tuner.

Mr. Marshall had not been in the best of health for the last year and went to Texas last fall to improve, returning to Kansas City a few weeks ago. He passed away in his sleep.

Mr. Marshall leaves besides his widow, his mother and three brothers—George D. Marshall and O. Alison Marshall, who are in the organ business at Kansas City, and Newton C. Marshall, a mining engineer in Colombia, South America.

The choir of St. James' Episcopal Church, Chicago, sang Shelley's cantata "Death and Life," under the direction of John W. Norton, organist and choirmaster, on the afternoon of May 18 and Herbert Hyde, organist and director at St. Peter's Episcopal Church, played a group of delightful organ numbers which included: Choral Song and Fugue, Wesley; Springtime Sketch, Brewer; Caprice (MS.), Seely; "Le Bonheur" (MS.), Hyde.

## WHITFORD GOES TO UTICA

Appointed Organist and Director of Tabernacle Baptist Church.

Homer P. Whitford has been appointed to the position of organist and director of music at Tabernacle Baptist Church, Utica, N. Y., one of the most important positions in the city and in the state. Tabernacle Church is equipped with a large Steere organ, and maintains a quartet and a chorus of sixty voices. After having had an opportunity to judge of his ability the music committee and the congregation were unanimous in their choice of Mr. Whitford. He recently received his discharge from the army as a band leader, and at the time of his release was in charge of the Replacement Band Training School at Camp Gordon, Ga. Mr. Whitford is a concert organist and musical director of extended experience. Previous to his enlistment he was organist and choirmaster of a large Episcopal church at Scranton,



HOMER P. WHITFORD.

Pa., and he has served a number of other prominent churches. He has passed the examinations for fellow of the American Guild of Organists, and in 1915 the degree of bachelor of music was conferred upon him by Oberlin University, of which he is a graduate. While at Oberlin he was a pupil of Dr. George W. Andrews in organ and composition. Mr. Whitford began his work at Tabernacle Church May 1.

## Follows in Father's Footsteps.

Dr. Walter Keller, the Chicago organist and composer, had the privilege last month of seeing his son, 16 years old, assume the position as organist which the elder Keller won at the age of 20 and which he held for seven years. The son is Robert Stewart Keller and the position is at the Ravenswood Methodist Church. Mr. Keller, Jr., will be graduated from the Sherwood Music School, of whose faculty his father has long been a member, in June. He is well known as a capable pianist and is rapidly gaining a reputation as one of the talented young organists of Chicago. Mr. Keller has received thorough organ training from his father.

A. M. Shuey, the Minneapolis organ expert, was a Chicago visitor last month and called at the office of The Diapason May 12. Mr. Shuey is a brother of William H. Shuey of Oak Park and has been an active organist in the northwest for twenty-eight years. For twenty years he played in St. Mark's Episcopal Church. He is a member of the Evergreens, a unique club in his home city, one of the requirements for membership in which is that one has been a resident musician for at least fifteen years. The club holds a dinner and reunion once a year.

Members of the piano industry in New York gave a testimonial dinner to Mr. and Mrs. Frank E. Morton at the Hotel McAlpin, May 14, in recognition of the valuable services Mr. Morton has rendered the piano trade of New York in his direction of the recent technical conferences and in many other directions. Mr. Morton is well remembered as a former organ builder.

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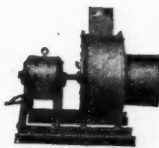
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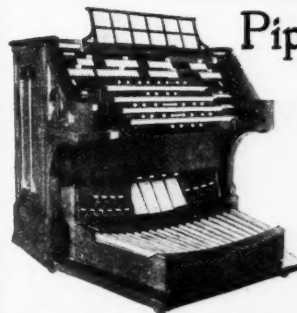
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or Cathedral.



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# RECITAL PROGRAMS

Frank E. Ward, New York City.—Mr. Ward gives a recital of half an hour on alternate Sunday evenings, following a brief service in the Church of the Holy Trinity. His programs, as shown by the examples subjoined, contain the works of both American and foreign composers, in well-balanced proportion. Some of the recent programs have been:

March 16—Larghetto, Dvorak; Allegretto Pastorale, Durand; Idylle, Kinder; Nocturne, Ferrata; Allegro in F sharp minor and Invocation, Guilman; Postlude in G, Duncan.

March 30—Overture in B minor, Rogers; An Evening Meditation, Demarest; Canonetta, Mendelssohn; Humoresque, F. E. Ward; Romance, Gliere; Festival March, Stoughton.

April 13—Sonata No. 3 (Con Moto Maestoso and Andante Tranquillo), Mendelssohn; "Will o' the Wisp," Nevin; An April Song, Brewer; Meditation, Federlein; Scherzo from Sonata No. 5, Guilman.

April 27—"Jubilate Deo," Silver; Scherzo in G minor, Macfarlane; "Resurrection Morn," Johnston; Woodland Reverie, F. E. Ward; Sonata No. 2, Op. 106 (Adagio and Finale), Faulkes.

Samuel A. Baldwin, New York City.—Mr. Baldwin's programs at the Great Hall of the City College in May were:

May 4—Fantasia in F minor, Mozart; Chorale Prelude, "Adorn Thyself," Bach; "Ariel" and Chaconne, Bonnet; "A Night Song," and "Morning Song," Kramer; Suite, "In India," Stoughton; "Ave Maria," Schubert; Melody in F, Rubinstein; Overture to "Der Freischütz," Weber.

May 7—Sonata No. 1, Frank E. Ward; "Over the Prairie" and Alpine Sketch, Cyril Scott; Prelude and Fugue in D major, Bach; "Souvenir de Mexico," William Lester; "Chant de May" and Improvisation—Caprice, Jongen; "Frize Song" from "Die Meistersinger," Wagner; Finale from First Symphony, Verne.

May 11—Theme (Varied) in E, Faulkes; Gavotte, Martini; Prelude and Fugue in B minor, Bach; "To Spring," H. Alexander Matthews; "Dreams," Wagner; "Eurydice, a Phantasy," Chaffin; "The Swan," Saint-Saens; Fifth Symphony, Widor.

May 14—Sonata in the Style of Handel, Wolstenholme; "Lament," Couperin; "Hora Mystica," Bossi; Fantasia and Fugue in G minor, Bach; "Chant Negre" and "In Elizabethan Days," Kramer; "Marche Funèbre et Chant Seraphique," Guilman; Nocturne in G minor, Chopin; Fantasia on a Welsh March, Best.

May 18—Chorale in A minor, Franck; Reverie, Debussy; Prelude and Fugue in G major, Bach; Menuetto, from Symphony No. 1, Haydn; "Chanson Pastorale," Boellmann; "Chanson Plaintive," Lynarski; Prelude Pastorale, Ljadoff; "Finlandia," Sibelius.

May 21—"Weeping, Mourning, Fearing, Trembling," Liszt; "Andantino in Modo di Canzona," Fourth Symphony, Tchaikowsky; Prelude and Fugue in C minor, Bach; Legend, Stoughton; Epic Ode, Bellairs; "Song to the Evening Star" ("Tannhäuser"), Wagner; Overture to "Tannhäuser," Wagner.

May 25—Prelude in E minor, Bach; "Spositalizio," Liszt; Concerto in C minor, Handel; Spring Song, "From the South," Lemare; A Desert Song, Sheppard; Chromatic Prelude and Fantasia (MSS.), Chaffin; Largo and Finale from "New World" Symphony, Dvorak.

May 28—Prelude and Fugue in E flat, Bach; Communion in G, Batiste; Sonata No. 5, Guilman; "Bonne Nuit" and "Bon Jour," Stanley T. Reiff; "Elves," Bonnet; Two Songs without Words, "Consolation" and "Spring Song," Mendelssohn; Fugue on Chorale from "The Prophet," Liszt.

Frank A. McCarrell, Harrisburg, Pa.—Mr. McCarrell, organist of the Pine Street Presbyterian Church, has given a number of recitals this spring. On April 3 he gave this program under the auspices of the Friendly Class of Messiah Lutheran Church: "Suite Gothique," Boellmann; "An Evening Meditation," Mansfield; "Moreau de Concert," Goss-Custard; Chorale Prelude, "O Sacred Head, Now Wounded," and Fugue in G minor, Bach; Funeral March and Song of the Seraphs, Guilman; Variations on a Scotch Air, McCarrell; Toccata, Fletcher.

At St. Stephen's Church on April 12 he played: Sonata 2, Mendelssohn; "At Evening," Buck; Minuet in G, Beethoven; Rogers; "The Nightingale and the Rose," Saint-Saens-Courtaud; Offertoire in D minor, Batiste.

James T. Quarles, Ithaca, N. Y.—Professor Quarles' programs for April contained the following offerings:

April 9—Bailey Hall: Symphony 5, in F minor, Widor; Impromptu, Arensky; Gavotte, Old French; Berceuse, from "L'Oiseau de Feu," Stravinsky; "L'Organo Primitivo," Yon; "Variations de Concert," Bonnet.

April 16—Sage Chapel: Special Holy Week Program—"Marche Funèbre," Chopin; Chorale Prelude, "O Sacred Head, Now Wounded," Bach; "Gethsemane," "Golgotha," Malling; For contralto: "A Ballad of the Trees and the Master," Chadwick; "He Was Despised," from "Messiah," Handel; "Good Friday Spell," from "Parsifal," Wagner.

April 23—Bailey Hall: Capriccio, Handel; Chorale in A minor, No. 3, Franck; Serenade, Borodin; "Pan," Godard; "Marche Heroique," Saint-Saens.

April 30—Sage Chapel: Concerto No. 10, Handel; Andante con Messia, from Italian Symphony, Mendelssohn; Shepherd's Dance, from incidental music to Henry VII, German; "Bonne Nuit," Reiff; Concert Piece in B, Parker.

At Rochester, in the Lake Avenue Baptist Church, April 25, Mr. Quarles, as-

sisted by Yale Whitney, baritone, gave this program: Capriccio, Handel; "Musette en Rondeau," Rameau; "Ave Maria," Arcadelt; "In There Is Joy," Bach; baritone, "E'en the bravest heart" ("Faust"), Gounod; in Choral in A minor, Franck; Serenade, Rachmaninoff; Berceuse, from "L'Oiseau de Feu," Stravinsky; Legende, Op. 59, No. 4, Dvorak; Songs: "The Trumpeter," Anon.; "Who Is Sylvia?" Schubert; "Holling down to Rio," German; "Adagio Lamentoso," from Symphony Pathétique, Tchaikowsky; "Pan," Godard; "Marche Heroique," Saint-Saens.

Henry F. Anderson, F. A. G. O., Cleveland, Ohio.—At Emmanuel Church, May 4, Mr. Anderson played: "Finlandia," Sibelius; Sonata (Andantino, Allegro), Baldassarre Galuppi; Gavotte, Martini; Scherzo, Meale; Meditation, d'Evry; Toccata, G. MacMaster; Spring Song, Mendelssohn; Recessional March, Coerne.

H. Matthias Turton, Leeds, England.—Mr. Turton, conductor of the Leeds New Choral Society, gave an interesting recital of modern works in St. Aidan's at Leeds on March 3. It was his object to present the best of the latest compositions for the organ and thus make possible a survey of what is being done at the present time. Mr. Turton has favored The Diapason with a copy of the program and it is noted that the opening number was a movement from Yon's "Sonata Cromatica, Seconda." The reviews of the work in the Leeds press were very complimentary. The entire list of offerings was as follows: Allegro (from Sonata Cromatica, Seconda), Pietro A. Yon; "Pensee d'Automne," Joseph Jongen; Allegretto Maestoso, Intermezzo and Finale (Third Symphony), Louis Vierne; Intermezzo (Symphony Op. 5), Augustin Barie; Sestetto (Study in double pedalling), Otto Olsson; Sonata No. 1, in F, Op. 149, C. V. Stanford; "Arie" (dedicated to H. Matthias Turton), "Chant de Printemps," Pastoral and "Rhapsodie Catalane," Joseph Bonnet.

Harry Alan Russell, Albany, N. Y.—An outstanding series of Lenten recitals was given this year at the Cathedral of All Saints in Albany by Mr. Russell. His programs were as follows:

March 11—Concert Overture in B minor, Rogers; Chorale Prelude, Brahms; Gavotte, Thomas; Prelude and Fugue in D major, Bach; Solemn Prelude, Noble; Petite Pastorale, Lavel; Evensong, Johnston; Sonata in D minor, Guilman.

March 18—Concert Overture in C minor, Hollins; Romance and Allegretto, Wolstenholme; Prelude and Fugue in G minor, Bach; "Peece Heroique," Franck; Scherzo, Hofmann; Invocation, Dubois; Sonata in A minor, Borowski.

March 25—Prelude and Fugue in E minor, Bach; Serenade, Musette and "Solitude," Lemare; "Marche Religieuse," Guilman; Finale (Symphony Pathétique), Tchaikowsky; Allegro Cantabile, Widor; "Suite Gothique," Boellmann.

April 1—Toccata and Fugue in F major, Bach; Minuet in G, Beethoven; Overture to the "Occasional Oratorio," Handel; Andante Cantabile, Tchaikowsky; Romance, Cantabile, Borowski; "Rimembranza," Yon; Elegie, Metzger; First Movement (from Third Sonata), Guilman; "An Elizabethan Idyll," Noble; St. Ann's Fugue, Bach; "Sunset," Lemare; Romance from Symphony No. 4, Verne.

Lily Wadhams Moline, Chicago.—Mrs. Moline, the Chicago Church organist and composer, was the guest of the University of Illinois May 11 and gave the Sunday recital in the Auditorium at Urbana, playing a popular program. Her own compositions were among the most interesting offerings and made an excellent impression. Her selections included: "Fanfare d'Orgue," Shelley; Spring Song, Mendelssohn; Allegretto, Moline; "Variations de Concert," Bonnet; Evensong, Martin; Meditation, Sturges; Minuet in G, Beethoven; Suite, "Impressions of the Philippine Islands" ("In a Village," "Serenade and War Dance Festival"), Moline. The last composition, which is expected soon to be published, depicts in colorful fashion the impressions of an accidental traveler in our Oriental possessions.

Charles H. Baker, Pottstown, Pa.—At two recent recitals Emmanuel Lutheran Church Mr. Baker played:

April 11—Nocturne, Dethier; Prelude and Fugue in E minor, Bach; Idylle, Bossi; Allegretto, Wolstenholme; "Chant Seraphique," Frysinger.

April 18—Pastorale, from Pastoral Solenne, Frysinger; "Elegie," and "Marche Solenne" (from First Suite), Borowski; "In a Mission Garden," Diggle.

Charles Galloway, St. Louis, Mo.—At recent recitals in Graham Memorial Chapel at Washington University Mr. Galloway's offerings were:

April 20—"Marche Religieuse," Guilman; Easter Hymn with Variations, Batiste; Sonata in D minor, Malloy; "In Paradisum," Dubois; "Grand Choeur Dialogue," Girout.

May 18—Chorale with Variations,

Smart; "Twilight," Dorothy Gaynor Blake; "Messe de Mariage," Dubois; Epic Ode, Bellairs; Grand Chorus in March Form, Guilman.

E. Rupert Sircow, Boston, Mass.—Mr. Sircow gives the following program at the Church of Our Saviour in Brookline June 1: Fantasia in G minor, Bach; Scherzo (First Symphony), Verne; Chorale in E major, Franck; Second Symphony, Widor.

J. Lawrence Erb, Urbana, Ill.—Professor Erb gave the following program at the University of Illinois Auditorium April 13: March, "America, the Beautiful," Macfarlane; "Salvadora," Federlein; Triumph Song in D, Diggle; Meditation, Klein; Sonata No. 1, Van Eyken; "Nuit d'Ete," Binet-Shelley; Prayer, Caliaerts; Toccata and Fugue in D minor, Bach.

In a recital March 21 at Grace Methodist Church, Pekin, Ill., Mr. Erb played: Grand Chorus in March Form, Guilman; Largo, from "Xerxes," Handel; Pastorale in F sharp minor and Grand Chorus in G, Faulkes; Meditation in D flat, Kinder; First Suite in G minor, Rogers; Prayer in A flat, Stark; "Mammy," from "Magnolia" Suite, Dett; Triumphant March in D flat, Erb.

Mr. Erb's program in dedicating the Wicks organ at Holy Family Catholic Church, Tulsa, Okla., included: Toccata and Fugue in D minor, Bach; Largo from "Xerxes," Handel; Pastorale and Grand Chorus, Faulkes; Meditation, Kinder; Sonata No. 4, in D minor, Guilman; Nocturne in A flat, Stoughton; Grand Chorus in March Form, Guilman; Prayer in A flat, Stark; Song from "Magnolia" Suite, Dett; Triumphant March in D flat, Erb.

Franklin Stead, Peoria, Ill.—Mr. Stead gave this program at a recital at the First Presbyterian Church of Effingham, Ill., May 3: Concert Fantasia, Arthur Bird; "Inner Vision," Louis Adolph Coerne; Caprice, Ralph Kinder; Grand Offertoire, Batiste; Largo, Handel-Whitney; "Rimembranza," Pietro A. Yon; Menuet in D, Mozart-Frysinger; "Variations de Concert," Joseph Bonnet; "The Magic Harp," J. A. Meale; Suite ("In India"), Stoughton; "Dreams" (from Seventh Sonata), Guilman; "Marche Funèbre et Chant Seraphique," Guilman; Grand Chorus in D, Guilman.

R. Buchanan Morton, St. Paul, Minn.—Mr. Morton gave this recital at the House of Hope Church in April:

April 6—"Les Enfants Pâment," and "La Plette Bercant Sa Poupée," Rebikoff; "The Pilgrim's Progress," Ernest Austin. April 13—"Starlight," Macdowell; Gavotte, Martini; Festival Toccata, Fletcher.

Charles H. Demorest, A. A. G. O., Los Angeles, Cal.—A series of recitals is being given Tuesday evenings at the auditorium of the Bible Institute, which has a three-manual organ and seats 1,200 persons. Mr. Demorest heard May 13 in the following selections: Concert Overture in C minor, Hollins; "The Mystic Hour," Bossi; St. Ann's Fugue, Bach; Sonata No. 1 in A minor, Borowski; Humoresque ("The Primitive Organ"), Yon; Sketches, the City, Gordon B. Nevins; Minuet in G, Beethoven; "Marche Russe," Schminke.

Andrew J. Baird, Middletown, N. Y.—In the last of a series of recitals at the Webb Horton Memorial Presbyterian Church, May 5, Mr. Baird's offerings consisted of works by American composers, and included: Sonata in G minor, Irene L. Becker; Sonata in A minor, Mark Andrews; "In a Mission Garden," Diggle; Scherzo, Dethier; "Within a Chinese Garden," Stoughton; "Will o' the Wisp," Nevin; "Marche Militaire," Shelley.

Miss Florence Jubb, Albany, N. Y.—Miss Jubb gave this program in a recital at All Saints' Cathedral May 13: Toccata and Fugue in D minor, Bach; Sonata in F minor, Mendelssohn; Rhapsodie on Breton Melodies, Saint-Saens; Double Theme Varié, Rousseau; "Benediction Nuptiale," Hollins; Offertory on Christmas Hymns, Cantilene Pastorale and "Marche Religieuse," Guilman.

Homer P. Whitford, F. A. G. O., Erie, Pa.—Mr. Whitford gave daily recitals at the Colonial Theater during the week of April 21. He presented the following program: Overture, "Orpheus," Offenbach; Dialogue, Meyer-Helmund; Hyatt; Andantino, Lemare (request); Festival Music from "Tannhäuser," Wagner.

Joseph Clair Beebe, New Britain, Conn.—Mr. Beebe's programs Sunday afternoons in May at the South Church have been:

May 4—Toccata, Kinder; Idyll, Kinder; "Kol Nidrei," Bruch; Sonata in the Style of Handel, Wolstenholme; Meditation, Hailing; Overture to "Euryanthe," Weber.

May 11—Fantasia (E minor), Lemmens; "Pan's Flute," Godard; Third Sonata, Becker; Horn Nocturne, Yon; "Jubilee" Overture, Weber.

Many of the numbers of this program are based on negro melodies: "From the Southland," Gaul; "The Deserted Cabin," Dett; "Swing Low, Sweet Chariot," Dittion; "From the South," Gillette; Three Negro Spirituals ("Deep River," "The Angels Changed My Name" and "Nobody Knows the Trouble I See"), Gil-

lette; Largo and Finale, Symphony ("From the New World"), Dvorak.

May 25—Prelude (C sharp minor), Rachmaninoff; Allegretto (Serenade), Volkmann; "Peer Gynt" Suite, Grieg; "Sunset," Lemare; Overture to "The Marriage of Figaro," Mozart.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm gave a recital in Emmanuel Episcopal Church of Webster Groves May 18, at which he presented this program: "Suite Gothique," Boellmann; Sketches of the City, Nevin; "In a Mission Garden," Diggle; "Kammen Ostrów," Rubinstein; Capriccio, Lemaigre; Meditation, Sturges; Scherzo, Dethier.

Miss Edna A. Treat, Urbana, Ill.—Miss Treat gave this program at the University of Illinois Sunday recital April 20: Concerto No. 5, Handel; "Reverie du Soir," from Algerian Suite, Saint-Saens; Spring Song, Hollins; Toccata in G, Dubois; Impromptu Pastorale, Buck; Reverie in F, Rogers; "Marche Religieuse," Guilman.

W. R. Voris, Franklin, Ind.—Mr. Voris marked his return from Camp Sherman with a recital in the First Presbyterian Church, where he again presides at the Dittmars memorial organ. The recital was given on April 29 under the auspices of the Ladies' Matinee Musicale and Mr. Voris' selections included: Scherzoso, Rogers; Idylle, Kinder; Andante Cantabile from Fifth Symphony, Tchaikowsky; Morning Serenade, Lemare; Egyptian Suite, Stoughton; The Tragedy of a Tin Soldier, Nevin; Spring Song, Hollins; "In the Garden," Goodwin; "Marche Triomphale," Ferrata.

John McE. Ward, Philadelphia, Pa.—Dr. Ward gave the inaugural recital on the Haskell organ in Trinity Episcopal Church at Vineland, N. J., April 28, presenting the following program: Fantasia, Guilman; Allegretto, Wolstenholme; Scherzo, Schubert; Gavotte ("Mignon"), Thomas; Andante Cantabile (Fourth Symphony), Widor; Canon, Elliott; Largo (arranged by J. McE. W.), Handel; "Elves," Bonnet; Grand Offertoire, "St. Cecilia" No. 2, Batiste.

William E. Bretz, Harrisburg, Pa.—Mr. Bretz, a pupil of Frank A. McCarrell, gave a recital in Zion Lutheran Church April 26, at which he played: Pastoral Suite, Demarest; "At Twilight," Stebbins; Fuga, alla Handel, Guilman; "In Springtime," Kinder; Toccata in D major, Kinder.

Miss Bessie Connell Keefe, A. A. G. O.—Miss Keefe, assisted by Miss Faith Van Horn, violinist, gave a recital Tuesday, May 6, at Lissier Hall, Mills College. Miss Keefe played: Sonata (Allegretto ma non troppo, Andante, Allegro con fuoco), Borowski; Adagio from Symphony 4, Widor; "Mercy," Gottschalk-Reynolds; Allegretto in B minor, Guilman; Grand Chorus, Salome.

John Knowles Weaver, Tulsa, Okla.—Mr. Weaver's last program for the year at the Henry Kinder College was an organ and string quartet recital April 6. The organ selections being: Toccata and Fugue in D minor, Bach; Funeral March and Seraphs Chant, Guilman; "Sous les Bois," Durand-Guilman; Fantasia, "Il Trovatore," arranged by J. K. W.; March of Nations, Novello-Sellars; Quartet, Piano and Organ, Largo from "Xerxes," Handel.

May 20 Mr. Weaver presented his pupil, Miss Jennie Louise Moore of Sapulpa, Okla., in a graduation recital. Miss Moore's numbers being: Second Suite, Rogers; "Orlaine," Gavotte, Vincent; Berceuse, Kinder; Concert Caprice, Kreiser; "Morning," "Ase's Death" and "Anitra's Dance," Grieg; American Fantasia, Diggle.

Harry Doughty Tovey, Fayetteville, Ark.—Mr. Tovey, director of the school of music of the University of Arkansas, gave a recital at the Christian Church May 4 at which the organ numbers included: Fantasia, Tours; "Borghild's Dream," "Solovej's Cradle Song" ("Peer Gynt"), and "Cow-Keeper's Tune," Grieg; "Moonlight," d'Evry; Prayer and Cradle Song, Guilman; Bridal Song, Goldmark; "Benediction Nuptiale," Saint-Saens; "Longing" and Grand Chorus, John Winter Thompson; "Within a Chinese Garden," "Pyramids," "Song of the Friestesses" and "Rameses II," Stoughton.

Melvin Biggs Goodwin, Philadelphia.—The organist and choirmaster of the Westside Presbyterian Church, Germantown, has played the following numbers at his half-hour Sunday recitals: Triumphant March, Callaerts; Meditation, Sturges; Scherzo from Sonata in E flat, Buck; "At Twilight," Frysinger; Intermezzo in D flat, Hollins; "Marche Pittoresque," Kroeger; "The Swan," Stebbins; "Will o' the Wisp," Nevin; Nocturne, Foote; Berceuse in C, Kinder; Toccata in G, Dubois; Barcarolle in E minor, Faulkes; Giga, Martini; "At Twilight," E. Nevin.

Rollo Maitland, F. A. G. O., Philadelphia, Pa.—Mr. Maitland played the first of a series of recitals on the new 121-stop four-manual Austin in the First Presbyterian Church, Germantown, Sunday afternoon, May 11. The program: Toccata in F, Bach; Chorale Prelude, "Herzlich Thut Mich Verlangen," Bach; "Adoratio et Vox Angelica," Dubois; "Victory" (Paean Symphonique), Maitland; Caprice, "The Brook," Dethier; Toccata, Gordon Balch Nevin; Nocturne No. 3, Liszt; Allegretto in E minor, Tchaikowsky; "Marche Slav," Tchaikowsky.

At the Memorial Church of St. Paul on May 18 Mr. Maitland played: Fantasia



and Fugue in G minor, Bach; Romance in D flat, Lenore; "The Brook," Dethier. Mr. Maitland's morning recitals at the Stanley have included the following numbers:

Week of April 28—"Victory" (Pagan Symphonique), Maitland; "My Old Kentucky Home," Foster-Maitland. Week of May 5—"Marche Slav," Tchaikowsky; "Fairy Dolls' Dance," Tchaikowsky. Week of May 12—"Overture, 'Zampa,'" Herold; Romance in D flat, Lenore. Week of May 19—"Overture, 'Orpheus,'" Offenbach; "Salut d'Amour," Elgar.

**Gordon Balch Nevin, Greensburg, Pa.**—At his seventh recital on the large organ in the First Presbyterian Church May 11, Mr. Nevin was assisted by Walter Earnest, tenor, of Pittsburgh. Mr. Nevin played: Fifth Organ Concerto, Handel; "In the Garden" (Symphony Op. 26), Goldmark; Funeral March of a Marionette, Gounod; "To Spring" (Caprice), H. Alexander Matthews; "Forest Murmurs" (from "Siegfried"), Wagner-Lemare; "Carnival Passes By," Hugo Goodwin; A Moonlight Serenade, Gordon Balch Nevin; Festal Postlude, Oscar E. Schminko.

**Miss Janet Martin, Greensburg, Pa.**—Miss Martin gave her annual recital in the First Lutheran Church May 13 before a large audience. She was assisted by Miss Elizabeth Martin, contralto. Miss Martin played these organ numbers: Third Sonata, Mendelssohn; Chorale Preludes on "O Sacred Head" and "The Lord's Prayer" and Prelude in G major, Bach; March, Intermezzo and Toccata from First Organ Suite, Rogers; Allegretto Scherzando, Archer; "Canzona della Sera," d'Evry; "Dragonflies," Shelley; and Chœur in D major, Guilmant.

**Frederic Teismann Egner, Goderich, Ont.**—Mr. Egner, organist and director of the Knox Presbyterian Church, assisted by some of his pupils and by his choir, gave a recital in memory of the soldiers from Goderich and vicinity who fell in the war. The performance took place May 15 before an audience of more than 1,000 people. Mr. Egner played these organ selections: Toccata and Fugue in D minor, Bach; "The Angelus," Massenet; Selection from "Il Trovatore," Verdi; overture, "Light Cavalry," Suppe; Minuet in G, Paderewski; Fantasia on "Home, Sweet Home," and "Rule Britannia," Guilmant. A composition by Mr. Egner, "Con Amore," for piano and organ, was played by him and Miss L. Jackson.

**Roy Wilfred Tibbs, Oberlin, Ohio.**—A recital was given in Finney Memorial Chapel May 12 by Mr. Tibbs of the Oberlin Conservatory of Music. He was assisted by Mrs. Lillian Evans Tibbs, soprano. The program consisted of the following numbers: Toccata in D minor, Bach; Etude, Op. 10, No. 6, Chopin; Sonata No. 3, Guilmant; "Nobody Knows Me Trouble I've Seen" (negro spiritual); Burleigh; "Ave Maria," Tosti; "Will of the Wisp," Spross; Walthalla scene from "Das Rheingold," Wagner.

**Frederick C. Mayer, A. G. O., Woodville, Ohio.**—Professor Mayer of the Woodville Normal School gave a recital May 16 to mark the consecration of the organ in St. John's Lutheran Church at Fremont, Ohio. His program included: Concert Overture, Faulkes; "Will of the Wisp," Nevin; "Une Larme" ("A Tear"), Moussorgsky; Prelude and Fugue, "A Tower of Strength," C. Stein; Toccata in D minor, Nevin; "Sunrise and Sunset on the Alps," Clegg; Meditation (Offertory), Sturges; "The Prayer Perfect," Ervine J. Stenson; "Before the Crucifix," Frank LaForge; "The Swan," Stebbins; "Springtime," Kinder; "Marche Slav," Tchaikowsky.

#### Annual Competition at Yale.

The annual prize competition in organ playing of the Yale University School of Music was held May 8 in Woolsey Hall, and, as usual, was a decidedly interesting performance. The winner was Virginia Bartholomew Carrington, who received a \$50 prize. The other three competitors were Frank Bozyan, Ruth Bracher and Thure Waldemar Fredrickson, and all of them played the program assigned them with great brilliance. The compositions played were Bach's chorale prelude on "Wir Glauben All" and Bonnet's "Theme Provincial," and an improvisation was given by each competitor on a theme presented by the judges. The judges were Miles Farrow, organist at the Cathedral of St. John the Divine, New York; William C. Hammond, professor of music, Mount Holyoke College, and Horatio Parker, Battell professor of the theory of music at Yale University.

Frederick T. Short, late of Company A, 307th Infantry, who has returned from overseas, is now organist and choirmaster of St. Ignatius Loyola Church in New York. At the request of The Diapason Mr. Short has written an interesting account of his experiences in the war, which will appear in the July issue.

Among organs under construction at the Reuter-Schwarz factory in Trenton, Ill., are instruments for Grace Methodist Church, Winfield, Kan.; the Mack Avenue Evangelical Church, Detroit; St. Patrick's Catholic Church, Sidney, Neb., and the Swedish Lutheran Church of Kansas City, Kan.

### Cultivation of Music in a Boys' Preparatory School

By CARL F. PFATTEICHER,  
(Director of Music, Phillips Andover Academy.)

One does not naturally turn to a boys' preparatory school to find fertile soil for the cultivation of Euterpe's art. Not mindful of the fecundity of father Bach, with his family of twenty-three children, nor of the inclusion of music in the curriculum of the ideal state by so virile a thinker as Plato, the average school boy considers any devotion to music as an infallible sign of hopeless effeminacy. To be sure, the blatant noise and syncopated rhythm of a jazz band may indicate sufficient masculinity to permit such an organization to "get by" or even to win some hearty applause, but music of a finer form must be carefully tabooed except by the inmates of a sister institution.

And yet, despite this fundamental and widespread prejudice, the musical situation, even in a boys' preparatory school, is by no means hopeless or devoid of genuine encouragement. As an illustration of this fact it may not be without interest to mention a few attempts made in the development of the appreciation of good music in one of our oldest and leading New England preparatory schools.

With a recently rebuilt organ which was dedicated by M. Bonnet, Andover possesses a three-manual instrument of fifty speaking stops. A new Steinway concert grand having also recently been donated by an alumnus, both organ and piano are regularly used in conjunction at daily prayers. Certainly one cannot hear singing of 550 boys on a bright spring morning, or especially at a vesper service on Sunday, without feeling a thrill of genuine inspiration. The singing of the average congregation seems tame, indeed, after hearing such congregational singing.

Both organ and piano again are used either separately or conjointly at a series of Wednesday afternoon recitals throughout the winter term.

A recent innovation in connection with the Sunday services is the formation of a trombone quartet after the manner of those used in many European towns, or, in our own country, made familiar through the Bach Choir of Bethlehem, Pa. To be sure, all innovations are difficult, but already the playing of the trombones a half hour before the service from the tower of the administration building or the steeple of the chapel is listened to with due reverence and is accepted without applause or the accompaniment of a clarinet from a neighboring dormitory window. The objective striven for here—and it would seem difficult to find a more ideal beginning for a service—is to have the trombones announce one of the glorious, ancient, classical chorales before each service. This same chorale is then taken up and played on the cathedral chimes of the organ—a very legitimate use of an otherwise much abused adiaphoron, but an adiaphoron the proper use of which was sanctioned by Bach himself. The announcement by the chimes is followed by the announcement of the simple chorale generally with a rather full organ, and this announcement again is followed by a master chorale prelude, at the conclusion of which the chorale is sung in parts by the choir.

When will our American organists come universally to begin our services in some such manner instead of with the manifold nocturnes or slumber songs?

With the rebuilding of the Andover organ the choir has been increased to fifty voices, arranged antiphonally, the choir singing either in its entirety or in part at every Sunday morning service. Every member of this choir must attend at least two weekly rehearsals of one hour's duration each.

The best voices of the choir are selected to constitute the glee club and here also ideals are not impos-

sible of realization. A few years ago it would have been impossible to suggest for this organization a composition savoring of the classical in place of the superficial textual and musical doggerel. At present not only will the boys sing, but they sing con amore such a magnificent composition as Grieg's "Recognition of Land."

In the orchestral field things at first sight seem perhaps most discouraging. The number of American boys coming from representative homes who play a serious instrument as compared with the number of those who pluck at and actually take lessons upon a mandolin, banjo or guitar is certainly appalling. And yet even here the field is not unworkable. During the present year Andover has had an orchestra of twenty-five pieces, which at a recent performance played the entire military symphony of Haydn and the allegretto from the symphony to Mendelssohn's "Hymn of Praise."

To cultivate singing among the boys themselves, the music department, through the kindness of a friend, has offered a prize in quartet singing for which four quartets recently competed at the public performance of the school orchestra.

Perhaps the most promising innovation of all in the musical activities of the school is a joint concert with Bradford Academy, which, it is hoped, will become an annual event and at which a really serious work is to be performed. The choirs of the two schools will constitute a chorus of about 100 voices. The work to be performed this year, in celebration of peace, is Mendelssohn's "Hymn of Praise." There will be one concert in Bradford and one in Andover. The choirs of the schools will be supported by an orchestra and soloists from Boston.

#### Special Music in Theater.

T. William Street, organist of the Queen Theater at Galveston, Tex., believes in educating the "movie" patrons with good organ music and

gives special programs outside the music allotted for the film work. Mr. Street has been on the Queen Theater circuit, which includes playhouses at Galveston, Houston, Dallas, Waco and Beaumont, Tex., for the last seven years. Before entering theater work he was organist and director of St. Peter's, Norbiton, and the Royal Cambridge Institute, Kingston-on-Thames, Surrey, England. Among his recent recital selections have been: Grand Chorus, Diggle; "Sunset," Sellars; "Marche Nuptiale," Gounod; Berceuse, Rogers; Toccata, Dubois; Cantilena, Salome; Air for G String, Bach; Meditation from "Thais," Massenet; "The Angelus," California Suite, Diggle; Gavotte, Lully; Intermezzo, "The Bells," Street; Serenade, Harker; Serenade, Widor; Toccata, Bruce Steane; "Reverie Triste," Diggle; Scherzo and Allegro, Irene Berge; Cantilena, Goss; Custard; Finale in D, Lemmens; "To Spring," Grieg; Sonata in G minor, Halsley; Overture, "Occasional Oratorio," Handel.

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## England and the Organ

By DR. CHARLES H. MILLS

Director, School of Music, University of Wisconsin

### Fourth Article.

All the great instrumental composers were great choral composers, but not vice versa. I shall have space to mention only Byrd, Farnaby, Bull and Gibbons.

William Byrd, 1543-1623, was a pupil of Tallis, first organist of Lincoln Cathedral and later of the Chapel Royal, although he remained a Roman Catholic. Queen Elizabeth gave to him and Tallis the sole right to print and sell music and music paper for twenty-one years. As a choral composer he is counted the equal of Larsus and Palestrina, and as an instrumental writer he was for a long time unrivaled.

Of Giles Farnaby's life we do not know much except that he took a degree in music at Oxford.

John Bull, 1562-1628, was organist of Hereford Cathedral when 20 years of age. He became organist of the Chapel Royal in 1591 and took the degree of doctor of music both at Oxford and Cambridge. In 1601 he went abroad, his fame having attracted attention on the continent, where he had offers in many foreign courts, but Elizabeth, having a great liking for her musicians, recalled him. He was made a member of the Merchant Taylors Company and became the first Gresham professor of music.

A little custom in those days was the necessity for a license for court musicians when they wanted a leave of absence from their duties. This was often refused. In 1613 our friend found it necessary to go beyond the seas without a license, that is, in plain English, "to skedaddle," as certain serious charges were going to be brought against him. He held several posts in Belgium, finally becoming organist at Antwerp Cathedral, where he died in 1628.

Orlando Gibbons was the brightest ornament of a very musical family. His brother was organist of Bristol and Exeter Cathedrals. His son Christopher was also famous. Orlando himself was born in 1583 and died in 1625. His period of influence is post-Elizabethan. He was the finest composer and organist of his time in England and is often called the English Palestrina. He was a doctor of music at Oxford University and was organist at Westminster Abbey. He died at Canterbury (only 42 years of age) while attending the wedding of Charles I, and was buried in the cathedral.

These four men were contemporaries of those other musical giants, Sweelinck and Frescobaldi, who also contributed their share to the domestic keyed instruments. But it was in England that they were especially cultivated, as we see in a manuscript collection dating from 1565 that music for these instruments was taking on the shape of an independent art, and the amount produced by the beginning of the seventeenth century was enormous. The greatest collection is Queen Elizabeth's Virginal Book, in which twenty English composers are represented. Then there are Cosyn's virginal book, with ninety-eight pieces, and Foster's with seventy, both preserved in Buckingham Palace. Lady Neville's book contains forty-two pieces, all by Byrd, and written before 1591; lastly the famous Parthenia, the first book of this kind of music printed in England, containing the best work of Byrd, Bull and Orlando Gibbons.

These collections illustrate very clearly the ideas of vocal music, preludes or simple chord successions serving as a basis for rapid scale passages and the virtuoso passages of the period. Most important are the fantasias and variations, the former being fugal movements and like the Italian toccatas, the latter taking all sorts of tunes—canti fermi, or dance tunes, and popular folk songs—and elaborating them. The obvious rea-

son for the large number of variations was that no means had as yet been worked out for writing movements other than on contrapuntal principles. These men soon became conscious that contrapuntal means did not begin to use the whole resources of possible instrumental music. Dances and songs were too short and a mere repetition of them was too monotonous, so they expanded them by repetition with varied manipulation of embellishments and contrapuntal devices. As they advanced with this technique the pieces became more artistic and coherent and it is easy to trace the development from mechanical scale passages to definite rhythmic and figurative treatment, and there are instances where modern instrumental methods are anticipated in a surprising manner, especially in some of Bull's variations.

There was one curious form of composition which is called the "hexachord," where the first six notes of the scale are taking in long notes and repeated with innumerable varieties of contrapuntal devices. The use of this formula was as common as the use of the tune "L'Homme Arme" as a C. F. for the mass by all the composers of the choral period from Dufay to Carissimi. This form was a sort of connecting link between the variation and the fugue. Composers used the subject in the simplest way by reiterating it, but a few of the greater lights adopted some very inferior methods to obtain variety. Byrd in one of his examples starts out with the notes in irregular time value, like a fugue subject; then he presents it in sequence, working to a climax. He then puts it in the bass, descending, and has the accompaniment with the same figure in contrary motion in diminution; the time is changed from four-two to six-four and the subject goes through all sorts of evolution. The most wonderful example of all is that by John Bull, where each presentation of the subject is given at a different pitch, involving the most startling modulations. Some of his enharmonic transitions would not discredit the most modern composer.

In the works of these men there is nothing approaching to or forecasting the sonata type. That was beyond them as yet, but they were working out step by step the methods of principles, technique and material of real instrumental value. All these men were great organists and choral writers and each step they took was deliberate and so far overshadowed largely by choral contrapuntal traditions. The Nuove Musiche of the Florentine Monodists had not touched them. In this respect Gibbons was perhaps the best example. Unfortunately his remarkable pieces are entirely unknown. Byrd, while being more prolific and ingenious, lacks, if anything, warmth and tenderness.

Farnaby has left some beautiful little pieces, full of the tenderest expression and geniality, and entirely modern in feeling. His pieces would not sound unduly strange on any modern program, but somehow or other above all these Bull looms up as the great figure. As Parry says, there is something uncanny about him. He had as great a command of contrapuntal resources as any man of his time, but it is his virtuosity which makes him unique. His instinct in this respect makes him anticipate usages which were not common for more than a century.

This brings us to the Puritan period when organs were destroyed and music in the churches was limited to singing the psalms. I want to explain two things. First, it has been a subject for discussion that English organs had no pedals. The reason was that the church organ was used in a secondary capacity—to accompany the choir, which in the finest churches and cathedrals was very

small, but highly proficient, and they evidently thought the pedals would make the organ too ponderous; secondly, the cathedral and royal chapel were the schools of music in those days; and the chief musician and composer of these places was the organist, not as on the continent, a chapel-master. This explains why all the great composers were great organists. In church they evidently improvised whatever solo work was required and devoted their written works to the domestic instruments. The whole system came to a full stop in 1644, when the liturgy was abolished and it was ordained that the music of the church should be metrical psalms, each verse being read out line by line "by the minister, or some fit person appointed by him, before the singing thereof."

Until this time England had been in the vanguard, but now organs were not heard in churches for twenty years, and when they were reinstated, conditions had changed. The influence of the opera was permeating musical forms and it was soon to become supreme.

[To be continued.]

### ISSUES BOOK OF MUSICIANS

#### Biographical Dictionary Filled with Information Published.

The third revised edition of "Baker's Biographical Dictionary of Musicians" has been issued by G. Schirmer of New York and is a work of great value for the library of any musician. It is concise and informative, and there is no waste space in the volume. At a glance one may find the sketches of musicians both living and dead. The work is edited by Alfred Remy and as it is thirteen years since the previous edition was issued, there have been many changes and additions. In the interim, the editor points out, room had to be found for about 2,000 new biographies; hence he wisely eliminated many of the less important early musicians, so as to keep the work within the limits of one volume.

Impartiality and trustworthiness have been especially aimed at, and a perusal of the book indicates that the aim has been reached.

### TO LEAVE HIS OLD CHURCH.

#### Middelschulte Resigns St. James' Catholic—Gives Recitals.

W. Middelschulte has resigned as organist of St. James' Catholic Church, Chicago, a post he has held for a score of years. His resignation will become effective at the end of June. During July Mr. Middelschulte will divide his time between Chicago and South Bend, Ind. At the latter city he will teach a class of advanced organ students and give a notable series of historical recitals at Notre Dame University. The program of the first of these, devoted to the old Italian school, is as follows: Ricercare, Palestrina (1524-1594); "Sonata pianoforte," and Canzona, Gabrieli (1555-1612); Canzona (La Guamina), Guarnini (1550-1591); "Suonata" and "Echo Fantasia," Banchieri (1567-1634); Toccata, Merulo (1533-1604); Fuga, Brignoli (1550-1607); "Sonata da Organo," Bassani (1650-1715); Elevazione, Aresti (1630—); Canzona, Zipoli; Capriccio, Pastorale and Passacaglia, Frescobaldi (1580-1644).

Mr. Middelschulte's health has improved rapidly and his activities have all been resumed.

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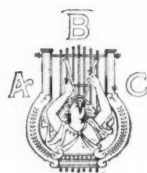
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## The Organs of South America

By GATTY SELLARS

[Gatty Sellars, English organist-composer, who during the last seven years has given over two thousand recitals in the United States and Canada, recently arrived in New York City after paying in South America for nearly six months for the British Patriotic Fund. During that period the entire profits of Mr. Sellars' performances went to that fund. His account of the instruments to be found there is of interest.]

After sailing from New Orleans through the Panama Canal my first appearance was at Lima, Peru. There, curiously, the first recital for the British Patriotic Fund was in the Anglo-American Church on a German built organ. Although Lima possesses some magnificent Catholic churches and an immense cathedral, all with fair-sized instruments, the organ in the Anglo-American Church is the only one in the city that is kept in suitable condition for a recital. The other churches take no interest in the upkeep of their instruments, which in some instances are in a deplorable condition, sometimes not even being used and a small cabinet organ doing duty instead.

A Cavaille-Coll instrument from Paris is the finest organ in the city. The old Belgian organ in the cathedral has its *craux* stops arranged in single file in the form of a large square, forming, as it were, a big frame around the manuals and music rack. The manuals being just inside the organ case, the player must extend his hands above his head to draw the upper row of stops. The organist sits in an arch in the middle of the instrument with half the organ in front and the other half behind him.

Lima resembles ancient Rome, its churches being similar and so many priests and monks with their sandals are to be seen on their thoroughfares. At Lima I met an elder brother of the late Robert Hope-Jones, the well known organ builder, the brother being an English exporting house. Leaving Peru I next visited Valparaiso, Chile, which is a great contrast, being a fine, busy city and very English. I understood there were many Germans there, but by the time I arrived they had changed their nationality to Swiss. Here at St. Paul's Episcopal Church I played on one of the finest organs in South America, a three-manual instrument built by Forster & Andrews of Hull, England, and erected by the British colony as a Queen Victoria memorial. This organ was beautifully voiced throughout, everything blending to produce a well-balanced full organ with plenty of color. Every register was complete in itself, there being no borrowing or duplex work. The swell had its oboe and the choir organ its orchestral oboe well contrasted. The pedal had six complete registers, including a fine trombone, 16 feet, which, although perfectly smooth, could be heard effectively, for solo purposes, above the full organ. The draw stops were on jacks at an angle of 45 degrees. Altogether it was an ideal instrument, with good flute work and eight reeds, which I would like to find on more three-manual instruments if tone color is to be preserved.

The Presbyterian church there has an instrument by the same builder, whilst the church of the French Fathers has a Cavaille-Coll depending on its brilliant reeds for volume rather than big diapason work, and while admiring the former I would personally like a little more of the latter tone for balance.

At Santiago, Chile, at the immense cathedral, which would cover several blocks, I was invited to play on a large three-manual "G" organ built in England sixty years ago. As many of your readers have not seen any such instrument I might remind them that the lowest pedal note on such old instruments was G instead of C, making it very difficult to accustom oneself to it. At a neighboring church I found a fine new three-manual German instrument. Built for volume, the tone was a little coarse, especially the gammas voiced to "shout." This criticism applies to many of the Italian instruments I found. In their case the couplers were brought in action from pedals.

Buenos Aires, Argentina, has many fine four-manual instruments—French, Italian and German—while the English and American churches have English organs. At St. John's Pro-Cathedral I played on a splendid instrument by Bishop (London); the Presbyterian had a Forster & Andrews, who also built the one for the American Church; and St. Paul's Episcopal a fine Brindley & Foster, Sheffield, England. The fine Colon Opera House there (one of the first four in the world) has a Cavaille-Coll organ.

At Montevideo, Uruguay, I had a most amusing experience. The only U. S. A. built organ in any church I came across in the tour was at the English and American churches have English organs. Church—a Miller. Two years ago the instrument was purchased and sent there from the factory, without a man to erect it, owing to the war and heavy expense at the time. A local Italian was entrusted with the work of erection. After six months of his time he had been successful in producing a tremendous "hurricane" inside the instrument and had managed to get the oboe stop to act on the flute pipes and the diapason stop to work the dulciana, together with ciphers

galore and every pneumatic tube well punctured. To tune the pipes he had taken them out and blown through them. I discovered an English tuner in the city and after three weeks he succeeded in getting the work untangled, putting the instrument in satisfactory condition, after it had been standing there about two years. For the reputation of American organ builders it was a fortunate thing two of the recitals were to be on this instrument.

The question is raised as to the chances for U. S. A. builders in South America. At present English builders can erect there at less expense to the churches. As most of the organists are English they would demand that every register have its own complete set of pipes in preference to the frequent practice nowadays of making one set of pipes do duty for several stops or tablets. They argue that a seven-course dinner is not satisfactory from having seven cuts taken off different parts of the same joint. Also they would expect the brilliance to be supplied by three-rank mixtures with good reeds instead of a generous array of superoctave couplers. To many church committees the latter look the same as the former on paper. American builders can build such instruments quite equal to the European builders, but the material being more expensive in this country, it is difficult for them to compete in price. America at the present time is second to none in organ building. There is, however, in the smaller instruments in this country a tendency to select stops of a solo character and too much string tone before the real fundamental tone has been preserved. The fundamental tone of the organ is the diapason, and everything else must be subsidiary to this to reach a well-balanced full organ where everything blends with the diapasons before string or solo stops make their appearance.

### DEDICATION AT VINCENNES.

Reuter-Schwarz Organ in Big New Church Played by Davis.

The large two-manual and echo organ built by the Reuter-Schwarz Company of Trenton, Ill., for the new First Methodist Church of Vincennes, Ind., was opened with a recital by Arthur Davis, organist of Christ Church Cathedral at St. Louis, on May 3. Mr. Davis also played at the dedicatory services May 4. The church is a large and beautiful edifice. It takes the place of the one destroyed by fire in 1917. The charge is one of the oldest in the Methodist church, having been organized in 1809 and the first log church being erected in 1829. Mr. Davis played as follows, before an audience of 1,500 persons, at his recital: "Grande Offertoire de Ste. Cecile (No.



KEYDESK AT VINCENNES.

3)." Batiste; "Twilight." Harker; "Moonlight." Kinder; "Will o' the Wisp." G. B. Nevins; Allegro Vivace, Morandi; Evensong, Martin; Fountain Reverie, Fletcher; Concert Overture in C, Hollins; Toccata and Fugue in D minor, Bach; "Saluto d'Amor," Federlein; "In Springtime," Ralph Kinder; "Peer Gynt Suite," Grieg; "Grand Choeur de Fete," Arthur Davis; Berceuse, Arthur Davis; Grand March from "Tannhäuser," Wagner.

The organ has twenty-one speaking stops in the main instrument and an echo of five stops, including a set of twenty cathedral chimes. The complete specification was published in The Diapason for January.

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Dialogue; Croft, Voluntary; Walther, Prelude and fugue; Dandrieu, Muzette; Bach, Aria; Handel, Tempo di gavotta; Kellner, Chorale; Martini, Menuet; Wesley, Largo; Boely, Andante con moto; Mendelssohn-Bartholdy, Praeludium in C minor; Liszt, Andante religioso; Rheinberger, In Memoriam; Chauvet, Andantino; Guilmant, Postlude nuptial.

James T. Quarles Writes: Many thanks for the copy of Dr. Carl's "Historical Organ Collection." It is a remarkably fine collection of very unusual works. It presents a bird's-eye view of the development of organ composition from the crudest beginnings to the more modern masterpieces. The phrasing and registration marks added by Dr. Carl are invaluable.

JAMES T. QUARLES.

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## The Musical Pharisee

By GORDON BALCH NEVIN

About once in a year I run across an example of arrant musical snob-bishness that seems to me to offer enough material for controversy to be worth the trouble to answer it. Such an one was Rowland Dunham's "Is American Church Music Good?" published in The Diapason issue of May. Mr. Dunham is no doubt sincere in what he says, but the fact that sweeping dogmatic statements are always open to dispute tends to render the force of the statements made very dubious.

Boiled down, the essence of Mr. Dunham's thought is that America is dependent upon Horatio W. Parker, and possibly Philip James, for its choral music, and that there is no American organ music but "lolly-pop tunes." Let us gather together and consider.

First of all, let us consider choral music: First come to mind the names of some excellent writers of choral music, such as Clough-Leigher—who has many fine things to his credit; Frederick Stevenson—composer of several highly inspired anthems; R. Huntington Woodman, John Hyatt Brewer, William Lester, Louis Victor Saar, Samuel A. Baldwin, Mark Andrews, James H. Rogers, Adolph Foerster, Harvey B. Gaul, and—but enough! Why, James H. Rogers alone has written enough fine anthems to refute Mr. Dunham's statements. I personally regard several of Stevenson's anthems as being as fine as anything in the entire English anthem repertory.

Take the organ music: Mr. Dunham cites the Reubke Sonata on the Ninety-fourth Psalm; it is, of course, a magnificent work, but why should any self-respecting composer seek to write a work to compare with it? Art works are not written by consciously taking any particular work and endeavoring to duplicate its greatness. If Mr. Dunham wishes some American organ works, I would instance Rossetter G. Cole's splendid Fantasia—a work of large caliber; James H. Rogers' Concert Overture in B minor—a work which will compare favorably with anything in the bombastic and inflated symphonies of Widor; Borowski's Sonata in A minor; Truette's Suite in G minor—technically a giant production. These are all of large dimensions. Were I to instance smaller works I could fill much valuable space in this journal.

Now to come down to points: What does Mr. Dunham's article indicate? Well, to my mind arises the picture from the Holy Word of the Pharisee—suave, complacent—as he stands in the temple and prays "Lord, I thank Thee that I am not as other men!" It is not a mere question of "high-brow" or "low-brow"—as Mr. Dunham suggests. It is summed up in the sneering reference Mr. Dunham makes to "anything good enough for the crowd" (the black tie is mine). It is this attitude of tolerant superiority which is keeping back music in this country, this feeling that the crowd always prefers the so-called bad in music. A more fallacious idea never gained credence. True, the average audience likes a tune; only an audience of the deaf would be expected not to! But is that anything against that audience or its taste? Is there any reason why that most elusive, God-given part of music—a part which cannot be mechanically developed by a theory teacher (as opposed to harmony, which can be developed by rote) should be regarded as unworthy of an F. A. G. O.? Reduce the proposition to its logical absurdity and we have the theorem that if some tune is bad for the people (poor peep!) the best thing to do is to eliminate all tune, and we will at once have the best music for their development!

There are two salient points which appeal to me as having value in this discussion:

First, that the quartet choir is here; has been here a long while; will prob-

ably be here until the day when all choirs are massed together in a land where the principal instruments appear to be trumpets and harps, judging from the prospectus available! Such being the case, the thing to do is to encourage the best possible work for that form of choir (bearing in mind that the string quartet is considered by many to be the highest possible form of instrumental expression), and to utilize every possible good means of expression within its scope. There is no need for the quartet choir to confine itself to the mushy or soothing-syrup style of anthem (although if the choir is wise it will even include one or two of this type in its repertory as a solace to that vast majority to whom the music of Bach means little or nothing!), for there is ample musical literature available for quartet use.

Second, the present era in organ composition is one of transition. It is so because of the development of the instrument itself. The organ is ceasing to be just an instrument for putting a drab or noisy accompaniment back of a church service, and is taking unto itself solo stops which rival their orchestral prototypes in beauty of tone. This change has upset all the old ideas of what constituted organ technique (composition technique, I refer to). Borowski is right in asserting that the old strict counterpoint style, with its deadly doses of fugue and stretto, is a thing of the past; say what you will, the modern treatment of the organ will be based more and more on the lines of orchestral technique, and each year brings further proofs of this fact. Dethier, one of the greatest geniuses who has written for the modern organ, started the thing with his compositions of pianistic digital and pedal requirements, and his orchestral color schemes, and even at this day he is not appreciated at anything like his true value; ten years from now he will come into his own. The long and short of it all is that the output of all transitional periods is of inevitably mixed quality; possibly not 80 per cent of the present-day music will live very long, but I think at least that percentage of the output of the leading publishers will be found to be of quite fair worth.

I have been practically compelled to use composers' names in this article—something I would have preferred to omit; it was the references to several good composers in the article under question that led me to take the time to write this reply. Men like Harry Rowe Shelley deserve more courtesy than was shown them in the article. However, Mr. Shelley "should worry"; his "Hark, Hark, My Soul!" is certain to be sung some hundreds of years; moreover, the degree of immortality which will redound to Mr. Shelley from that one anthem should be taken into consideration when discussing the worth of its composer's music. As to Mr. Baldwin's being willing to play some simple melody pieces, I can only say that I have heard Mr. Baldwin play the Reubke Sonata mentioned before, and there are few players who can equal him in the rendition of it—and I have heard him play Harker's "Eventide," and he did both with the same consummate artistry! He did not debase himself or his public by doing so; he proved his artistry by doing the small thing with the same degree of perfection as the larger one; the ability to do this is almost an infallible test of a man's artistic caliber. Will C. Macfarlane and Edwin Arthur Kraft are two other notable examples of the same versatility; I could name a number of others, but will refrain.

The question of standards in music may well be allowed to work itself out unaided; it is true that there is a vast quantity of trash produced and published by a few houses, stuff printed on newspaper and in pink, yellow or blue shades! I am not referring to this type of music at all, and presume Mr. Dunham does not do so either. The case rests on the output of what are generally regarded as being the leading eight or ten music houses of the country, and I believe that of the combined output of those leading firms the majority of the music will be found to compare favorably with the relative productions of

any country in the world. As to the music which has been written in the past, only that which has some value will long survive. The question of standards can be left safely to the relentless processes of time.

## New York News Notes

By WILLARD IRVING NEVINS.

The last Sunday of April marked the close of the series of popular organ recitals given by T. Tertius Noble at St. Thomas' church on Sunday evenings. Attendance has increased until the church is filled at each recital. A similar series will begin on the first Sunday in November and Mr. Noble plans to present many new works.

At Calvary Episcopal church on Monday, May 5, Mrs. H. W. Heidgerd gave the final program in place of John Cushing, who has played a remarkable series during the season on each Monday afternoon. On April 28 Mr. Cushing played the less familiar Roman Symphony of Widor.

On Wednesday evening, April 30, at the Lutheran Church of the Advent, two new works by C. H. H. Booth were heard for the first time—a cantata, "Christ, The Lord, Is Risen Today" and a Mass in F minor. Both compositions are of a high order. The chorus with Mr. Booth at the organ gave a splendid account of itself.

For a victory commemoration service at Grace church in Brooklyn on Sunday evening, May 4, Frank Wright brought together the choirs of five churches and added an orchestra of thirty pieces. The musical numbers were: "Sursum Corda," "Elgar (orchestra and organ); Magnificat in E flat, Barnby; "Souls of the Righteous," Noble; "Come, Let Us Sing," Mendelssohn; Te Deum in C, Martin; "Fantaisie Triomphale," Du-bois.

Bruno Huhn, organist of Plymouth Church, Brooklyn, has been elected conductor of the Banks Glee Club of New York. He succeeds Mr. Humphries, who obtained fine results with this society, which is made up entirely of members from the offices of the various banks of the metropolis.

A new "Ocean Rhapsody" by Frank E. Ward, organist of the Church of the Holy Trinity, was given at Columbia University on Tuesday evening, May 6. Mr. Ward directed the orchestra in this his latest work, which is considered by many to be his finest achievement.

Final examinations at the Guilman School were held during the second and third weeks of May. The commencement came on Monday evening, May 26. A detailed account will appear in the next issue.

The examiners this year at the Guilman school were Dr. Clarence Dickinson and Professor Samuel A. Baldwin.

Another rally of the New Jersey Council of the N. A. O. was held on Tuesday, May 27, at the Church of the Redeemer, Morristown, N. J. Mrs. Kate Elizabeth Fox, organist of the church, was in charge of the arrangements. Following a brief business meeting at which a delegate was chosen for the annual convention to be held at Pittsburgh, Clement R. Gale gave a talk on "The Church Organist's Duty to Himself." Luncheon was served, Mark Andrews presiding, and then at 3:15 Gaston Dethier gave a recital on the new Steere organ.

Mr. Reider, a pupil of T. Tertius Noble, is playing at the Fifth Avenue Presbyterian Church for the months of May and June. Mr. Farnam is expected back in the fall.

An inaugural recital was given April 25 at St. Mathew's Lutheran Church, Mansfield, Ohio, by Sutherland Dwight Smith, assisted by Mrs. Charlotte Leslie Hull, contralto, of Toledo. The new organ of St. Mathew's was built by the Estey Organ Company at a cost of more than \$2,000.

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# CHURCH MUSIC SCHOOL GOES TO WELLESLEY HAS AID OF DR. MACDOUGALL

Annual Session, Held at Cambridge, Mass., in the Past, Will Be Held in June and Organ Recitals Will Be a Feature.

The summer school of church music which has been held for the last four years at Cambridge, Mass., will meet this year at Wellesley College, Wellesley, Mass., from June 19 to June 30. The school is associated with the conference for church work and is open to members of all religious faiths.

The co-operation of Professor H. C. Macdougall of Wellesley College has been secured, and he will give instruction on topics in musical history and appreciation. The music library of Wellesley College will be available for reading and study. In a second course Dr. Macdougall will analyze standard anthems and services, considering in detail the preparation for their rendition.

The new hymnal will be used at all meetings of the conference and members will receive instruction on the contents of the book from the Rev. Charles Winfred Douglas of New York, one of the associate editors. He will give authoritative ideas as to the rendition of new material, particularly on the new system of chanting. He will also lecture on the history and interpretation of church music to the Reformation, including accompaniment of traditional melodies. A chorus will be organized as a practical working laboratory in choral training and conducting.

Existing needs in the music of the church will be discussed by Herbert C. Peabody of Fitchburg, Mass., and George C. Phelps of Boston at a general conference on that subject. Other conferences on vital subjects will be arranged. A feature of the school will be a concert of music of the Russian church by a choir conducted by George S. Dunham of Brockton, Mass. Recitals on the large organ in the Memorial Chapel will be played by Albert W. Snow and Raymond C. Robinson of Boston; C. F. Pfattheicher of Andover, Mass., and Harry S. Mason of Auburn, N. Y.

Accommodations will be available for those coming from a distance as well as for commuters from Boston. Recreational advantages give members an opportunity to combine pleasure with profitable study. The registration fee is \$5. Further information may be obtained from Richard G. Appel, director, 15 Hilliard street, Cambridge, Mass.

Joseph Why of Philadelphia, representing the Spencer Turbine Company of Hartford, Conn., returned to his home in May after a trip to Chicago and other western cities. Mr. Why, who is known wherever organs are blown by electricity, was a welcome caller at the headquarters of The Diapason.

## Transcriptions Are Condemned

The modern organist in general in this country has sadly misused the instrument upon which he professes to be an artist. It is an indisputable fact that the average class of organists and even the better class of players are lowering the standards of organ music by playing in their programs numbers that were never intended for the organ. How many composers would for a moment sit through a concert and hear their orchestral compositions ruined by the so-called orchestral effects of an organ? Below I reproduce two programs played by two famous organists, one in Boston and one in Philadelphia:

### PLAYED IN BOSTON.

Chorale in E Major, Jongen.  
"Chant de Chrysanthemes," Bonnet.  
Scherzo in A flat, Baintow.  
Symphony 8 (complete), Widor.

### PLAYED IN PHILADELPHIA.

Coronation March, Tschalkowsky.  
"Fantasie Rustique," Wolstenholme.  
"Kammenol-Ostrow," Rubinstein.  
"Elfen," Bonnet.  
Gavotte from "Mignon," Thomas.  
"Will o' the Wisp," Nevin.  
Festal March, Calkin.

It is easily seen that these two programs are direct opposites. The first is brilliant, and lasting music, written for the organ, while the second is composed of transcriptions and a few fantastic organ "pieces." Organists say: "This music pleases the public." The truth of this matter is, however, that if this sort of thing is thrown at the public they will take it because they do not hear anything else. Take, however, for an example, Emmanuel Church, Boston. At that church during the season of 1917-18 the organist, W. Lynnwood Farnam, gave a series of afternoon recitals which drew crowds. There were no transcriptions performed, but the crowds still came, and the reputation of the choir and organist was increased greatly. If the programs were not up to standard, the audiences would not stay to hear them. This is an atmosphere that can be created anywhere, if our organists would give up their transcription habit.

The theory of this question applies to the organ as much as to any other instrument. What person would delight in hearing violin music upon a ukulele? Those followers of the transcription habit would say, "But this is different; the organ can be made to imitate the effects of an orchestra." The answer to such a statement as this is that the organ is a solo instrument and not a cheap process for imitating an orchestra. The playing of orchestral music upon an organ naturally brings the mind of the hearer into the channel of likening the organ to the orchestra, which, of course, spoils the character of the instrument.

What organist would not become indignant at hearing some orchestra play Bach's Great G minor fugue? The composition, of course, loses its value. Why then, does not an orchestral composition lose its value also? The theory holds true in both cases.

By actual statistics taken from a recent number of The Diapason there are, from four programs represented, eighteen transcriptions against nine organ compositions, which are themselves the cheapest sort of music. Does this speak well for organ music? It cannot be disputed that there is an unlimited amount of fine and brilliant organ compositions. Thus the transcription fiends cannot claim that there is a lack of good organ music. We do not find Bonnet, or Courboin, or any really great organist, playing transcriptions. Why? Because they realize the value of real organ music and intend to utilize it to its fullest capacity.

Therefore let us think not of lowering the standards of our American organ music, but of building it up higher than it has ever been before.

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# THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, JUNE 1, 1919.

## AN INTERESTING DEBATE.

Being the rightful forum where organists may present their views and conduct their debates, The Diapason has naturally become the "innocent bystander" in several worth-while controversies. As we expected, the article of Rowland W. Dunham, F. A. G. O., of Columbus, Ohio, dealing none too gently with the American organ composer, from Dudley Buck to Shelley, and from there to the latest additions to the ranks, has stirred up discussion. Mr. Dunham has received a number of letters. Some strongly support him in his opinions. Others frankly condemn his views.

One of the most interesting contributions comes to The Diapason from our friend Gordon Balch Nevins. Mr. Nevins is a composer and comes from a family of composers, and his pen is just as sparkling in its productions for our columns as it is in writing for the three staves of organ music. Whether you agree with Mr. Dunham or with Mr. Nevins, you will do well to read the article. It adds spice to a debate of a kind of which there should be more for our own awakening.

As for The Diapason, it is merely a referee. We agree with much that is said on both sides, and we disagree likewise with much. It seems to us that Mr. Nevins makes a very true remark at the start when he says that "sweeping dogmatic statements are always open to dispute." One man asserts that 80 per cent of the American output for the organ is good, and we cannot help but have our doubts about it and wonder just how he calculated the percentage. Another asserts that only perhaps two American composers have done anything of real value for the organ, and again we have our doubts. One sees American church music descended from Dudley Buck, whose influence he characterizes as "extremely pernicious." We cannot quite assent. The other refers to the "bombastic and inflated symphonies of Widor," and we are compelled to register dissent. Yet, these writers make excellent suggestions and arouse us to thought, and there is nothing that will be more beneficial than this. Mr. Dunham very truly wrote that we must begin to take stock and that our standards are not high enough. And Mr. Nevins cites some indubitably meritorious American organ compositions. His defense of a "tune" as "that most elusive, God-given part of music" should be pondered. He says quite correctly that the quartet is here to stay and that the thing to do is to encourage the best possible work by that form of choir, and offers food for thought when he says that the string quartet is considered by many to be the highest form of instrumental expression. He also hits the nail on the head in asserting that the present era in organ composition is one of transition because of the development of the instrument itself. It is a

point worth considering that when criticism of American compositions is uttered it might be well to compare with the latest output in other countries. A great deal of the foreign product, even by some of the best men, is not above par and requires weeding out.

Another contributor, Mr. Goldthwaite, brings up the subject of arrangements. We find some of the greatest performers of the day tabooring arrangements and adhering to pure organ music. And we find just as many interspersing their programs with transcriptions. We cannot help feeling about organ arrangements as did the Scotchman who proclaimed himself a total abstainer and then, lifting his glass, took a liberal draft, and, setting it down, added: "But not a bigoted one."

## USEFUL BOOK COMING.

An interesting announcement to all those organists who realize that reading is as much a part of the striving for their musical "upkeep" as practice, is that of the forthcoming publication of a work by Everett E. Truette on "Organ Registration." A prospectus of the volume indicates that the subject is handled sensibly, and the reputation of Mr. Truette for years as a teacher and organist in Boston, and as a founder of the A. G. O., is a guaranty that the book will be filled with most suggestive information. Mr. Truette treats his subject with a full realization of the great differences between organs, both as to size and tone qualities, and therefore his plan is practical. He devotes a chapter, it is announced, to registration for one-manual organs, another to registration for two-manual organs, and two chapters each to three and four-manual instruments, dividing them between those with movable and those with non-movable combinations. Then there are stop classifications and descriptions of stops, and a multitude of ideas as to registration of anthems, hymns, etc. There is a real need for such a treatise and its 200 pages promise something of great value.

## NEWS FROM NEW YORK.

The Diapason is pleased to be able to announce the addition to its staff of Willard Irving Nevins, who has been appointed New York correspondent. Mr. Nevins will contribute news from the metropolis and vicinity and his survey of this large field at close range will supplement the news otherwise received.

Mr. Nevins is well-known as an organist in New York, although he is one of the young men in the profession. He has just returned from service in the army. He entered the air service and afterward was transferred to the photographic branch, where he won a commission. He was in the service a year and a half. On May 1 Mr. Nevins became organist and choirmaster of the Lewis Avenue Congregational Church of Brooklyn, and here he has charge of a chorus and a quartet.

Mr. Nevins went to New York eight years ago and began the study of the organ with Harold V. Milligan. Afterward he was a pupil of Dr. William C. Carl and he is a post-graduate of the Guilman Organ School. He is a member of the American Guild of Organists and has done considerable recital work under the board of education, besides giving a series of summer recitals at the Old First Presbyterian Church. In addition to the foregoing he has found time for some composition, especially of sacred and secular songs, and he expects to bring out some new anthems in the fall.

The friends of The Diapason in New York are requested to assist Mr. Nevins in his task of keeping Diapason readers informed as to events there.

## JOHN HERBERT ENGLAND.

Dr. J. E. W. Lord of Meridian, Miss., sends The Diapason a card in memory of John Herbert England, Mus. D., F. R. C. O., L. R. A. M., A. R. C. M., whose death occurred Dec. 5, 1918. The card reproduces an eloquent appreciation of this prominent English organist from the pen

of the Rev. B. Selwyn Smith of St. Nicholas' Church, Blundellsands, and formerly vicar of St. Saviour's Church, Liverpool.

Dr. England was born in 1873 and was for fifteen years organist and choirmaster of St. Saviour's. As an organist and choirmaster, says the Rev. Mr. Smith, he never found Dr. England's equal, and he makes this significant statement, which every organist may ponder with benefit to himself in his endeavors to improve his usefulness:

"Under his guidance, when every word and syllable of the service was studied and given its right value, the familiar clauses became charged with meaning startlingly new. The supreme proof of his genius, however, lay in the fact that worshippers in the church he served forgot the musician in the music and were conscious only that their devotions were being faultlessly expressed."

Dr. Lord writes us that Dr. England received the degree of doctor of music from Victoria University, Manchester, "the stiffest doctor's degree in music in the British Isles." He was born in Leeds and as a youth studied with Dr. Spark and W. H. Garland, the former then city organist of Leeds and the latter organist of the parish church at Halifax.

## IN ANSWER TO MR. DUNHAM

My dear Mr. Gruenstein: With Mr. Rowland W. Dunham's attack on the quartet choir and American anthems in general I am in full sympathy, though I am sorry that he made an exception of Dr. Parker, whose setting of "The Lord Is My Light" alone deserves the doom of all Yale products except Mr. Taft. But it seems to me that he has been rather too severe with American compositions for the organ. Little does it become me to disagree with a dean of the guild, but I append an all-American program which should convince even Mr. Dunham that our organ music is safe for democracy:

"California Sweet" (I. From the Major Triad; II. A Sunny Scale; III. Two Arpeggios), Roland Jiggle. "The Fourth of July in Fiume," Pietro Moan. "Smoke" (based on an old Pittsburgh Carol), H. Gall. "Solemn Octaves," Too Too Noble. "Where Dust Gathers," C. Stebbins. "Vision Horrificque," Fred Speeding-some.

"The Willies" (Tone Poem), Gordon Georgeson. Hellgate Symphony (in Mss), Clarence Doodlum.

Respectfully yours,  
ORVILLE PIPES, F. A. G. O.

## FOR ART AS AGAINST BULK.

Springfield, Ohio, May 8, 1919.—Editor of The Diapason: I was much interested in your editorial in the May Diapason with reference to the new awakening in organ interest. I agree with you that we are on the threshold of a demand for organs such as this country has not seen. In anticipation of this, I believe a word of warning should go out to the buying public entrusted with the purchase of organs, both for churches and municipal auditoriums.

To my mind there is a great lack of appreciation as to the real meaning of what an organ stands for and what should constitute its construction and purpose. Unless our organs carry with them an appeal which practically amounts to a spiritual uplift they will never fill the place in the music life of America for which they are destined.

Unfortunately, the present tendency on the part of many organ builders, as well as the general public, is to vie with one another in the endeavor to get the biggest organ possible without reference to quality. The whole idea seems to center in an effort to add stops and waste material which produce noise but not music. If this idea is allowed to develop we shall see a most vulgar display in all parts of the country of the American idea to get everything on a big scale, leaving the selection to an organ builder who will throw in the most pipes for the money. We see too many evidences of this already, and in my opinion it accounts for the fact that even now there is a lack of interest taken in many of the church and municipal organs erected in the past few years. I hope, therefore, in the interest of good music and for the benefit of organists and musicians everywhere who have an appreciation of real art, that you will head off this tendency before the reaction sets in, as it is bound to come if the idea of mere bulk in organ building is not suppressed.

The atmosphere is now created for the development of a real love for the beautiful in organ music and unless the hear-

er can carry away with him something that charms and haunts and which can live with him in his daily life, he will not care to return for a second recital.

You will also be doing a great service if you can in some way throw out a warning to prospective buyers to beware of the paid agent whose interest centers in his commission and who ignores entirely the main purpose which should inspire the installation of every organ. The industry must get itself, as well as the general public, on a higher plane and develop the importance of "art in organ building" if we are to see real and permanent results.

Sincerely yours,  
H. H. BEAN.

## CHURCH REPERTOIRE WANTED.

To the editor of The Diapason: Help Wanted! I am not a concert organist and don't want to be one, but I like to play good music at my church services on Sunday and I am always on the lookout for dignified and beautiful pieces worthy of a place in the worship of God. It seems to me that the present-day markedly programmatic tendency of organ composition favors the recital and "movie" organist at the expense of the church organist. Summer-time is a good season in which to work on new music and increase one's repertoire, and I would be grateful to any of your readers who can suggest a half dozen or more good organ pieces, preferably, though not necessarily, of American manufacture, which represent according to their own taste and experience the best compositions of this character. As an indication of just what I mean, I append a list of pieces from my repertoire which I regard as good service music; some of these compositions have been in my repertoire for years and are still a source of satisfaction and enjoyment to the organist as well as to some portion, at least, of the congregation:

Solemn Prelude, Noble.  
Solemn March, Foote.  
Improvisation, Foote.  
"Meditation a Ste. Clotilde," James.  
Solemn Prelude, Barnes.  
Pastorale (First Sonata), Guilman.  
"In Summer," Stebbins.  
Second Movement, from Sonata, Baldwin.  
Prelude to "Parsifal," Wagner.  
Movements from sonatas, such as the two by Borowski, the Borowski Suite and several of the Rheinberger and Mendelssohn sonatas.

## CHURCH ORGANIST.

### MAKES PIPE SILENCE ITSELF.

Boston, Mass., May 20, 1919.—Editor of The Diapason, Dear Sir: I felicitate Mr. Audsley upon the eleven volumes on his book shelf, but, having read them he says he does not know what a sound wave is; why should I read them?

Mr. Audsley declines a controversy. This is well. There is not much satisfaction in controvverting upon a subject concerning which one must state at the outset that he is uninformed.

Mr. Audsley is amused at my reply. He states that the points I made have been laughed down by others. I find nothing in rebuttal of my statements in these circumstances.

In the course of a few weeks I hope to send you a drawing showing you how I have, since my former letter, succeeded in making a pipe silence itself in exactly the same way that the prongs of a tuning fork neutralize each other. I have obtained a distinct interference in the sound wave by means of a very simple expedient. Very truly yours,  
ERNEST M. SKINNER.

### HAS 32-FOOT PEDAL STOP.

Boston, May 2, 1919.—To the Editor of The Diapason, Dear Sir: In the article on "Wacker's Boston Organ" in the May number of The Diapason, the author, the Rev. J. H. Burn, is in doubt, and asks for information relative to one of the stops of the pedal organ. Permit me to say that there is a 32-foot open diapason in the pedal organ. The six large metal pipes in the two towers of the organ case are a part of this stop. The pipes of the lowest notes, made of wood, are of immense size and are located in the extreme left hand corner, just inside the case.

Yours faithfully,  
EVERETT E. TRUETTE.

## Organ for Musical College.

M. P. Moller, through his Chicago representative, Charles F. Rowe, has been awarded the contract for a two-manual organ to be placed in a studio at the Chicago Musical College. The instrument is to be completed late in June, and will be ready for the arrival of Clarence Eddy, who will teach at the college during the summer quarter, as previously announced. The organ is to have six full sets of pipes and will be constructed on the unit system.

## Treadwell at New Post.

Robert Morris Treadwell, for the last four years organist and choirmaster of Olivet Memorial Church, New York, has resigned to accept a call to the Tremont Presbyterian Church. The choir and quartet at Tremont are vested and the service is liturgical.

Robert R. Birch has resumed his duties as organist and choirmaster of the Church of the Redeemer in Chicago, after an absence of a year and a half in military service.



# RECITAL BOOST NEEDED AT PORTLAND, OREGON ATTENDANCE IS TOO SMALL

Local Organists Heard on Auditorium Instrument, but Need of a Regular Municipal Organist Is Pointed Out.

BY JAMES A. BAMFORD.

Since the dedication of the Auditorium organ at Portland, Oregon, seventeen recitals have been given by local organists. Most of these recitals have been given Sunday afternoons. The attendance has varied with the other competitive attractions in the city, the largest not exceeding 1,500 admissions, which is less than one-third of the total seating capacity of the Auditorium.

Nearly every program has included one vocal number by our best local talent. Lucien E. Becker, organist of the First Congregational Church; William R. Boone, organist of the First Church of Christ Scientist; Mr. Goodrich, organist of St. Mary's Cathedral, and Gladys Morgan Farmer, organist of the First Methodist Episcopal Church, have furnished the recitals. Admission usually has been 10 cents.

These recitals have not commanded the interest which we feel they should have aroused, probably for various reasons—lack of advertising and lack of regularity being the most obvious. It is our judgment that to make civic organ recitals a success in point of attendance they must be given with regularity, while with us they have been given irregularly; in other words, on such dates as the Auditorium happened not to be engaged.

We feel that a city possessing as fine an organ as the best skill can produce, with the range of sixty-eight speaking stops and representing a \$25,000 investment, should feature it strongly. Putting it on a purely business basis, \$25,000 is too much money to be tied up without getting results commensurate with the amount invested, but the cultivation of the public in one of the finest arts should be the first consideration.

We spend thousands of dollars every summer furnishing the public with free band concerts in our parks, and if at first the organ recitals cannot be made a financial success it seems to us that the city should feature and underwrite them until success is achieved. We believe that the first step in this direction is a regular

civic organist with regularity of recitals.

Recent examples of the programs offered are as follows:

By William Robinson Boone—Wedding March from "Feramors," Rubinstein; "Kamemnoi Ostrow," Rubinstein; Pastorale, Federlein; Selection from "Cavalleria Rusticana," Mascagni; "The Magic of Your Eyes," Penn; "The Swan," Saint-Saens; "Fiat Lux," Dubois. By Lucien E. Becker, F. A. G. O.—Festival Overture, Morandi; "Oh, That We Two Were Maying," Nevin; Gavotte from "Mignon," Thomas; Pilgrims' Song of Hope, Batiste; Prelude and Fugue, C minor, Bach; Overture to "William Tell," Rossini; "Morning" ("Peer Gyn"), Suite, Grieg; Grand March from "Aida," Verdi. By Gladys Morgan Farmer—Toccata in D, Kinder; "Eventide," Frysinger; "In Springtime," Kinder; Reverie in D flat, St. Clair; Capriccio, Lemaigre; Andantino, Lemare; "Variations de Concert," Bonnet.

The reason the programs are largely of a light order is that the Auditorium management insists on a light class of music.

## All to Hear Masonic Organ.

The Masons of Lawrence, Kan., who have just opened their new organ, built by the Reuter-Schwarz Company, announce that selfishness will have no part in their administration of the instrument, over which, according to all the Lawrence papers, they are most enthusiastic. George O. Foster, to whom the organ idea owes its inception, announced that it was the intention to have a vesper service once each month to which everyone, whether a Mason or not, would be invited, that all might have an opportunity to hear the organ.

The organ, which stands in the Scottish Rite temple, was heard for the first time at the Easter services held by the Knights of the Rose Croix. Carl A. Freyer presided at the keyboard.

## Plays at Covent Garden.

T. J. A. Mapp has been appointed organist of the Covent Garden Theater, Chicago, in charge of the large four-manual Wurlitzer Hope-Jones unit orchestra. A native of England, where he received his training, Mr. Mapp played in Gloucester Cathedral and other churches there. He took up the art of playing to the silent drama five years ago and has held positions at some of the largest theaters in the East, including the Broadway and Plaza theaters, New York City. He has specialized on the unit orchestra, and his Sunday organ recitals are much appreciated by the patrons of Covent Garden. His under-study is Miss M. Peralta of Denver.

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## The Quartet Choir

Nature's Praise

By HAROLD W. THOMPSON, Ph. D.

Key: (D) Ditson, (F) Fischer, (G) Gray (Novello), (S) Schirmer, (St.) Schmidt, (B) Boston Music Company.

After Easter the problem of the afternoon or evening service becomes tedious to most choirmasters and probably to most clergymen. We are all engaged in the ancient and dismal occupation of watching the antique feline's demise. For the last musical service of the season I usually present a program called "Nature's Praise." Sometimes it is simply the obvious numbers from Haydn's "Creation" and "Seasons," and sometimes it is a selection from some such anthems and solos as are named below. First the anthems—avoiding if possible evening and harvest anthems:

Arensky, "O Praise the Lord of Heaven," (G)  
Beethoven, "The Glory of God in Nature," (S)  
Bridge, "When My Soul Fainted," B. (G)  
Candlyn, "God That Madest Earth and Heaven," S. (G)  
Dickinson, "List to the Lark," S. (G)  
Elgar, "As Torrents in Summer," (G)  
Elvey, "They That Go Down to the Sea," T. (G)  
Galbraith, "Dear Lord and Father," T. (D)  
Harvey Gaul, "The Three Lilies," S. (S)  
Goss, "The Wilderness," BT, (G, S, D)  
Harris, "O Lord of Heaven," SB. (ST)  
Hosmer, "For the Beauty of the Earth," S. Carol. (D)  
Hosmer, "Dear Lord and Father," ST. (D)  
Mendelssohn, "For His Is the Sea," T. (S)  
Noble, "Fierce Was the Wild Billow," Quartet arr. (S)  
Ouseley, "From the Rising of the Sun," (G)  
Parker, "I Will Set His Dominion in the Sea," (G)  
Parker, "To Whom Then Will Ye Liken God?" T. (G)  
Protheroe, "The Trees and the Master," a capella, (B)  
Rogers, "I Will Lift Up Mine Eyes Unto the Hills," SB. (S)  
Rogers, "O Lord, Our Lord, How Excellent," SB. (D)  
Rogers, "Seek Him That Maketh the Seven Stars," S. (D)  
Scott, "O Lord, How Excellent," B or A. (ST)  
Sullivan, "The Strain Upraise," (G, D)  
Tours, "The Pillars of the Earth," ST. (G, D)  
J. C. Warren, "Thou Art, O God," AS. (D)  
Woodward, "The Sun Shall Be No More," S. (G, D, S)

The Dickinson number requires chimes, if your organ happens to have them. The fine Elvey number, somewhat in the style of Handel, is long and is intended for a big chorus; the solo is especially good. Nobody has written an adequate setting for Whittier's noble hymn "O Lord and Father of Mankind"; I mention the settings by Galbraith and Hosmer as the best of a poor lot of attempts. The other Hosmer number is a carol for children. "Seek Him that Maketh the Seven Stars" is Mr. Rogers' best anthem, I think; it is one of the best anthems written in this country. The second Parker number needs an extra tenor for the last chorus, but I have done it with a single quartet; it is one of Parker's best. When you hear such anthems as these of Parker and Rogers and the one by Candlyn, you are pretty sure that we are getting on with American ecclesiastical music. The other Rogers anthems are not so good, but acceptable. The Candlyn anthem has two short trios for which the voice parts need to be rearranged to be sung by a quartet. The numbers by Bridge, Ouseley, and Tours are short and make good intros. Goss' anthem is within the capacities of a quartet, which is more than can be said of Wesley's setting of the same words, though most chorus choir men would probably prefer the latter. The Mendelssohn number is from the "Ninety-fifth Psalm" (first setting). Another Mendelssohn cantata, "As the Hart Pants," also contains useful numbers for such a service. Another cantata even more useful for solos and duets is Maunders' "Song of Thanksgiving," some of whose numbers are suitable for spring.

Of course, many choirmasters will wish to sing a canticle, preferably some setting of the "Benedicite

omnia opera." The settings by Mark Andrews (G) and Rogers (S) are good, the latter being the shortened form. Or the Venite is appropriate; there is a simple setting in B flat by Rogers (D) with solos for soprano and tenor. Others will prefer the Jubilate or the Cantate Domino. I have listed settings of the former in a previous article; I have never seen or heard a satisfactory quartet setting of the Cantate—there are plenty by Buck; I use Goss' unison setting in C (D).

Besides the obvious solos from oratorios and cantatas, there are not many which have much merit; here are a few:

Bartlett, "Grass and Roses," 2 keys, with violin. (F)  
Chadwick, "A Ballad of Trees and the Master," 3 keys. (D)  
Dvorak, "Clouds and Darkness," alto. (Simrock)  
Hadley, "O, Ice and Snow," 2 keys. (S)  
Lynes, "The Earth Is the Lord's," 3 keys. (ST)  
Navarro, "I Will Lift Up Mine Eyes Unto the Hills," med. (G)  
Nevin, "The Strength of the Hills," high and medium. (D)  
Tchaikowsky, "Pilgrim's Song," 2 keys. (S)

Of these the Tchaikowsky song is best. It comes in two keys, the lower for alto and the higher for baritone. In addition to these solos there is always the angel trio from "Elijah," which may be obtained arranged for SAT. (D). There is a pretty little duet for ST in Turner's "Festal Song" (B) in the style of Stainer, on the words "O Lord of Heaven and Earth and Sea." A fair duet for SA is Mozart's "Thou Art, O God" (D).

For organ numbers you will think at once of the Pastoral Symphonies of Handel and Bach, or perhaps Rheinberger's Pastoral Sonata (if you still play Rheinberger), or some fine, modern piece of joyful tone such as Basil Harwood's "Dithyramb" (G). Perhaps, however, you will want something lighter for an offertory. Here are a few little things that are not intolerable. I think, and a few of them are better than that:

Brewer, "Springtime Sketch," (S)  
Brewer, "Indian Summer Sketch," (S)  
Cadman, "At Dawning," (D)  
Demarest, Pastoral Suite, (G)  
Debussy, "Le Petit Berger," (Durand)  
Diggle, "In a Mission Garden," (D)  
Elgar, "Chanson de Matin," (G)  
Elgar, "Chanson de Nuit," (G)  
Elgar, "In Moonlight," (G)  
Gaul, "Le Brume," (G)  
Gaul, "April," (G)  
Gaul, "From the Southland," (G)  
Gillette, "From the South," (F)  
Karg-Elert, "Trois Impressions," (G)  
King, "Tone Poems," (G)  
Lemare, "Arcadian Idyll," (G)  
Lemare, "Summer Sketches," (G)  
Lemare, "From the West," (S)  
Nevin, Gordon, "Will o' the Wisp," (Summy)  
Ravel, "Petit Pastorale," (Durand)  
Stebbins, "In Summer," (S)  
Stebbins, "The Swan," (S)  
Stoughton, "Within a Chinese Garden," (D)  
Tchaikowsky, "Autumn Song," (B)

Lemare's "From the West" is difficult—impossible on an antique organ. The third number by Gaul is a bit difficult. The rest are easy, though the Karg-Elert will require study. Lemare's "Arcadian Idyll" is a delightful little fancy.

### STRAY NOTES.

I have been asked to name a setting of "Miriam's Song of Triumph" suitable for quartet, and I pass on the problem. Schubert's cantata setting is good; I have used it as an organ number for victory services, but it is far beyond a quartet. The Rubinstein setting is shoddy.

And speaking of victory, Schmidt has just published a setting of Sir Walter Scott's noble poem, "Soldier, Rest," by Charles P. Scott, with an obligato part for B flat cornet; it is not bad at all musically, and it will certainly please the average audience very much. It is well within the capacity of a quartet—mixed or male.

The search for Miriam led me through many Jewish services, and I have profited thereby. Such Jewish services as those edited by Spicker and Sparger (S) contain responses and anthems of fine quality, useful for the Christian service. I have used settings of the "Sh'ma Yisroel" as an opening number, with English words, of course.

### Death of Robert Stouffer.

Word has just reached The Diapason of the death recently in the influenza epidemic of Robert Stouffer of Hagerstown, Md., the well known voicer in charge of that work in the factory of M. P. Möller. The taking off of this able man in the prime of his manhood is a real loss to the organ building art. His was a personality rarely attractive and his mellow, sympathetic character seemed to flow into his work, which was invariably of a refined sweetness and delicacy in its tonal results. "Bob," as he was affectionately known to his friends, was a kindly, unassuming gentleman and a worker of rare intelligence, speed and skill, and those who knew his qualities best will miss him most.

### STAMM GOES TO BIG CHURCH

St. Louis Man Organist of Emmanuel Episcopal, Webster Groves.

Ernest Prang Stamm, director of the Liederkranz Club and organist and choir director of the Church of the Holy Communion of St. Louis for the past eight years, has been engaged by Emmanuel Episcopal Church of Webster Groves, and assumed his new duties May 18 coincident with the dedication of a new organ installed there. The program arranged for Sunday evening, May 18, attracted a large assemblage in addition to the regular members of the church. Miss Florence Zuber, soprano, and Earle Williams, baritone, sang at the dedication. The program included: "Suite Gothique," Boellmann; Sketches of the City, Nevin; "In a Mission Garden," Diggle; "Kammenoi-Ostrow," Rubinstein; Capriccio, Lemaigre; Meditation, Sturges; Scherzo, Dethier. Mr. Stamm is one of the best known organists of St. Louis, who has added to his reputation as a conscientious artist the honor of having written a number of successful compositions for sacred and secular choral rendition, as well as instrumental numbers. His artistry as an accompanist was established several years ago when his work as the official pianist at the Apollo concerts first brought him prominently before the musical public of St. Louis.

Mr. Stamm was born in St. Louis Feb. 7, 1885. He studied organ, piano and theory with Richard Stempf and W. Malmene and Charles Galloway in St. Louis; organ, piano and theory with Hugo Kaun, Walter Fischer and Maria Avani, and at the Scharwenka Conservatory in Berlin.

J. O. D. de Bondy celebrated his twenty-fifth anniversary as organist of St. Jean Baptiste Church, Lynn, Mass., May 6. Solemn high mass was celebrated at 8 a. m. by the Rev. P. O. Lacroix, assisted by the Rev. Father A. Molin of Lowell, and the Rev. Father G. A. Godreau. Members of the parish held a reception for Mr. de Bondy in the evening.

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BY HAROLD V. MILLIGAN.

**HISTORICAL ORGAN COLLECTION;**  
 Edited by William C. Carl; published  
 by Boston Music Company.

Dr. Carl, the indefatigable, has put to his credit another volume of organ pieces collected from a wide variety of sources. He calls it "Historical Organ Collection," and sets forth within its covers a brief compendium of compositions for the instrument, after the manner of the historical organ recital. Beginning with the primitive Prelude of Conrad Paumann, a German organist of the middle fifteenth century—one of the earliest compositions ever written for the organ and probably played with the fists on account of the heavy touch of the organs of this period—the thirty-one pieces in the book bring the story of organ music down to the present day, or, more accurately, down to yesterday or the day before, the last composer represented being Alexander Guilmant, with his "Postlude Nuptiale."

Most of the pieces in the book will be new to organists. Dr. Carl is to be congratulated on having succeeded in leaving out some of the hackneyed old stand-bys of the "historical" collector. His book is one of the few collections of recent years that does not contain the Martini Gavotte. Martini is there, but with a Minuet from his Sonata in F minor. Couperin is represented by a Benedictus, Buxtehude with an unfamiliar Canzonetta and Frescobaldi with a Capriccio Pastorale. To be sure, there is a Chauvet Andantino, but it is not the one that everybody plays. Probably the best-known pieces in the volume are the Liszt Andante Religioso, and the Mendelssohn Praeludium in C minor, but it would be impossible to represent these composers with anything new or strange, and the book would hardly be complete without them. Among the composers given places are Beely, Byrd, Grieg, Handel, Karl Rheinberger and Wesley, and a number of other and lesser lights. There are copious historical and biographical notes, with dates, and the editor suggests that if all the pieces are played in chronological order it will require two recitals. Probably this would be a pretty stiff dose for the average audience; perhaps a better plan would be to make a judicious selection and take the historical pill at one swallow. It is needless to say that the editing has been done with meticulous care,

registration, phrasing and pedaling being marked with the greatest exactitude. The music is laid out with the utmost clarity and precision.

"IN FAIRYLAND," suite for organ, by R. Spaulding Stoughton; published by the Oliver Ditson Company.

Mr. Stoughton's undoubted talent seemed for a time to be in danger of being lost in a fog of pseudo-orientalism, but his latest works give evidence of his renewed interest in things occidental. To be sure, "Fairyland" hasn't any definite geographical boundaries, and is undoubtedly just as indigenous to China as to Kansas, but the composer wisely left it in the realm of the imagination, where it properly belongs. There are three movements in the suite, entitled respectively "The Enchanted Forest," "Idyl" and "March of the Gnomes," and each is quite satisfactorily described by its title. The music is, of course, characteristically "programmatic," the composer seems to lean a little unduly upon augmented-fifth chords, but his thematic invention is sufficiently robust to maintain interest in spite of this obvious mannerism and the music moves with sufficient ease and spontaneity to hold the attention.

"BONNE NUIT" and "BON JOUR," by Stanley T. Reiff; published by the Boston Music Company.

Two little morceaux of considerable charm and dainty grace, melodious and unpretentious.

"SOLITUDE ON THE MOUNTAIN," Ole Bull; published by Boston Music Company.

An arrangement for the organ by Claude E. Saunier of a simple little melody of Ole Bull's, with a characteristic Scandinavian tang, somewhat like the Lyric Pieces of Grieg.

"IN GREEN PASTURES," by I. Barton. "STILLNESS OF NIGHT," by Frederick Chubb.

"LEGEND," by R. S. Stoughton. Published by J. Fischer & Bro., New York.

We always examine Dr. Barton's music with interest, as it is individual and well made, and he never seems to write unless he has something to say. Even in a comparatively simple piece such as "In Green Pastures," he maintains his self-set standard. It is a quiet meditation, of a pastoral character, occupying only four short pages and employing two themes, neither of which is developed to any great length. It is one of the best of this type of piece we have seen in some time. Frederick Chubb's "Stillness of Night" is probably best described by likening it to Lemare's famous Andantino in D flat. It is a suave and ingratiating melody,

and employs the device of having the right hand play simultaneously on the swell and great, with the chimes and 4-foot flute drawn on the latter manual.

Stoughton's Legend is built up from two themes, with a brief prelude. The first theme, in B flat major, is played by the right hand, with a simple rhythmic accompaniment from the left hand and feet; the second theme, in G minor, is played first in chords by the right hand, with fluent counterpoint from the left hand, and on the repetition of the theme the parts are reversed, the counterpoint appearing above the theme. Although of no great distinction, the composition is a thoroughly playable and satisfactory piece.

"THREE NEGRO SPIRITUALS," transcribed by James R. Gillette; published by J. Fischer & Bro.

The great vogue of the negro "spiritual" is one of the phenomena of the current musical season. A few years ago many of these folk-tunes were sung by traveling troupes of negro singers and enjoyed a considerable popularity among white audiences; then they dropped out of sight for a while, to re-appear recently in various forms, principally as songs for solo voice, and to achieve an extraordinary popularity. If there has been a vocal recital at Aeolian Hall during the last two seasons at which "Didn't It Rain" or "Deep River" was not sung, it escaped the attention of the writer. If we mistake not, the present popularity of these songs dates from the arrangements with piano accompaniment made by the colored singer and composer, Harry T. Burleigh (one of the greatest of living song writers, by the way, in this or any other country) published by Ricordi. There is a magic in these simple melodies which defies analysis or criticism. They speak with the authentic voice of sincere and deep emotion, and are like nuggets of pure musical gold.

Mr. Gillette has made very attractive organ transcriptions of three of them, already familiar in other forms—"Deep River," "Nobody Knows the Trouble I've Seen" and "The Angels Done Change My Name." Together with Carl Diton's admirable transcription of "Swing Low, Sweet Chariot," these pieces give the negro spiritual a good representation in the organ repertoire. Mr. Gillette's transcriptions are of appropriate simplicity and preserve much of the racial tang of the originals, at the same time being always in the organ idiom. "The Angels Done Change My Name," is the shortest of the three and "Nobody Knows the Trouble I've Seen" the longest.

## ANTHEMS RECEIVED.

Oliver Ditson Co.:

"Fierce Was the Wild Billow," Camp. "The Shadows of the Evening Hours," (soprano solo) Stoughton.

"Praise the Lord" (alto solo), Stoughton.

"O Lamb of God," (for women's voices), Carvel.

"Heaven Is Not Far Away," Wooler.

"When Jesus Was a Little Child,"

Tschaikowsky-Page.

The Blessing of Peace (baritone solo), Rosmer.

Boston Music Co.:

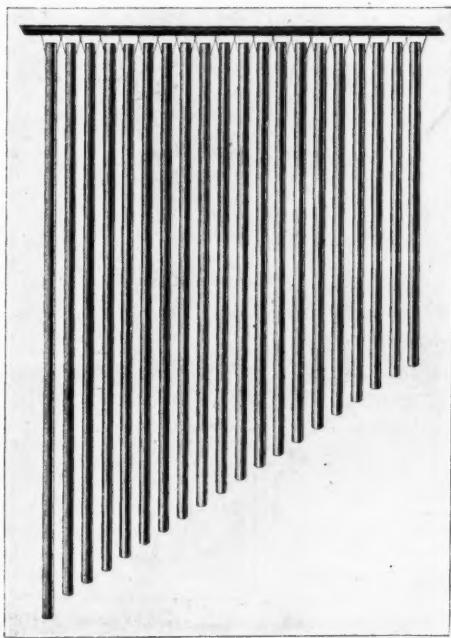
"Hymn of Mourning," Carle.

## On Bench After 47 Years.

Samuel D. Mayer, the veteran San Francisco organist, who now is organist emeritus of the First Congregational Church, celebrated the forty-seventh anniversary of his acceptance of the position at this church by presiding at the organ May 4. The folder for the day contained this interesting paragraph headed "An Appreciation": "Forty-seven years ago the First Congregational Church opened its doors upon the site it now occupies and where we are gathered this morning. One of the unique features of the occasion was the seating of a young man who combined a beautiful tenor voice with a rare gift of interpreting church music upon the organ, and forty-three years in all weathers and almost without a break, Mr. Samuel D. Mayer was found in his place every Sunday morning and evening. He celebrates the forty-seventh anniversary of that occasion by presiding at the organ in the services of today. We congratulate him and wish him every blessing that heaven can bestow upon one who has lifted many a soul into higher aspirations by his sympathetic interpretation of the spiritual element in music. May he be with us for many years to come."

The annual concert of the Chicago Lutheran Teachers' Chorus, Hans Biedermann, director, was given at Orchestra Hall May 4. The soloists were W. Sassmannshausen, organist and accompanist, and the Philharmonic Quartet, composed of members of the Chicago Symphony Orchestra. Mr. Sassmannshausen played the Concert Variations on "America," by Flagler, and one of his own compositions. Both numbers were played in a masterly style and were enthusiastically applauded.

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Note.—The following abbreviations will indicate whether the piece is played from organ, piano or piano accompaniment copy.

O. S. = Organ solo copy (three staves).  
P. = Piano solo copy.  
Acc. = Piano accompaniment part for orchestra.  
T. = Title.  
D. = Descriptive.

### Childhood Scenes.

The correct use of the proper musical theme to illustrate the sweetest and innocence of childhood always strikes a responsive chord in the hearts of the audience. The "Call of the Soul" (Fox) with Gladys Brockwell, a recent film we have just played, is an example. Through an unfortunate occurrence, the baby girl in the picture is always reminded by her playmates that she has no mother. To have one, as other children do, is her dearest wish. Each time she appeared on the screen we used Godard's Berceuse from "Jocelyn," a number that fitted well, as its character is appealing and well known. "Take Me Back to Babyland," by Rooney (Witmark) could also be used. The remainder of this feature also illustrates several points. In reel 1 interpolate arpeggios (left hand) and also use string combinations to lighten the surf scenes, Gillette's Romance in A (O. S.) as the theme of unhappy experience, "I Love Thee" by Grieg as the true love theme, and in the last reel Grieg's Berceuse in G were the principal numbers used.

Turning aside for a moment, this last piece is a truly splendid dramatic composition. With the con moto minor part on the dramatic situations, again interpolating arpeggios for the water scenes, while sustaining the melody for the dramatic action, it seemed to us that here was one reel that was made to fit the music instead of music fitting the picture.

The selections listed range from lullabies and slumber songs to bright numbers for childhood games, etc. "Slumber Boat," a song by Gaynor, and "Sleep Little Baby of Mine" by Dennee are especially famous, while selections and single numbers from well-known productions like "Babes in Toyland," "Little Boy Blue" and others are all excellent. The list:

#### Organ Solos.

"The Sandman," Alden.  
"Slumber Song," Bizet.  
"Slumber Song," Schumann.  
Berceuse in C, Kinder.  
Berceuse No. 2, Kinder (Presser).  
Berceuse in A flat, Frynsinger.  
Berceuse in G, Grieg.  
Berceuse in E, Karganoff.  
Prayer and Cradle Song, Guilman.  
Cradle Song in A, Silver (J. Fischer).

#### Piano Solos.

Berceuse (Jocelyn), Godard.  
"In the Swing," (Balanelle), Wachs.

#### Piano Accompaniments.

"A Child's Dream," Gabriel-Marie.  
"Children's Delight," DeProse.  
"Childish Tenderness," Schmoll.  
Cradle Song, Langer.  
"Dolly's Dream and Awakening," Oest.  
"Entreating Child," Schumann.  
"Happy Youth," DeProse.  
"In the Swing," Terry.  
"Lullaby," Kjerulf.  
"Poupée Valsante" (Dancing Doll), Poldini.  
"Sleepy Baby," Vannah.  
"Sleep, Baby, Sleep," Hofman.  
"Rock Cradle, Rock," Terry.  
"Slumber Sweetly," Beaumont.  
"Marionette's Courtship," Braham.  
"Baby Dreams," Hurst (Hawkes).  
"Childhood Memories," Rosse.  
"Hawkes."  
"Games of Childhood Days," Robinson (Rossiter).  
"Mouse and the Clock," Whitney.  
"Teddy Bear's Picnic," Bratton.  
"Mosquitoes' Parade," Whitney.  
"The Wooden Soldier," Bratton.  
"The Grasshopper's Wooing," Puerner.  
"The Brownies," Douglass.  
"Scenes from Childhood," Schumann.  
"The Angel Guardian," Plerne.  
"Dreams of Childhood," Waldteufel.  
"Little Beauty," Bendix.

#### "Marionettes' Wedding Procession,"

Jonas.  
"In Shadowland," Rollinson.  
"Little Jack Horner," Stults.  
"Parade of the Dolls," Gruenwald.  
"Little Imps," Salome.  
"Bedtime at the Zoo," Monckton.  
"The Sleeping Beauty," Tobani.  
"Cupid," Eilenberg.  
"Morning in Noah's Ark," Rollinson.  
"A Game of Tag," Trinkhaus.  
"Cinderella," Lorraine.  
"Blue Beard and Fatima," Bendix.  
"Childlike Fancies," Meyer.  
"Stephanie" (Cradle Song), Yungmann.  
"Darling Child" ("Enfant Cherie"), Bohm.  
"Baby's Sweetheart," Corri.  
"Castles in Spain," Lemaitre.  
"That Awful Baby," Hager (Ditson).  
"Soap Bubbles," Allen (Jacobs).

#### Selections from Operas, Extravaganzas, Etc.

"Babes in Toyland," Herbert (also "Toyland," "Bo-Peep," "Rock-a-Bye Baby" and "I Can't Do That Son," from same).  
"March of the Toys" (from above).  
Herbert.  
"Dance of the Dolls," (from above).  
Herbert.  
"Mother Goose," Solomon.  
"Dick Whittington," Klein.  
"Wizard of Oz," Tietjens.  
"Lady of the Slipper" (Cinderella), Herbert.  
"Wonderland," Herbert.  
"Pearl and the Pumpkin," Bratton.  
"Song: 'Innocent Games of Childhood,' (from above).  
"Nursery Rhymes," from "Chinese Honey-moon," Talbot.  
"Three Twins," Heschina.  
"Fantasia," Hubbell.  
"Hänsel and Gretel," Humperdinck (Angel Scene from same).  
"Mr. Bluebird," Solomon.  
"Sleeping Beauty and the Beast," Solomon.  
"Little Boy Blue," Bereny (song of same name from above).  
"Land of Nod," Klein.  
"When Dreams Come True," Harms.  
"Tales of Mother Goose," Eustis.

#### Overtures.

"From Childhood Days," Ferber.  
"Jack and Jill," Ambrose Thomas.  
"Little Red Cap," Gruenwald.

#### Cradle Songs.

Berceuse, Debussé.  
Berceuse ("Sing, Smile, Slumber"), Gounod.  
Berceuse, Hauser.  
Berceuse, Iljinski.  
Berceuse, Jarnfelt.  
"Little Sandman," Eilenberg.  
Lullaby, Brahms.  
Lullaby, Kjerulf.  
"Sleep, Little Baby of Mine," Dennee.  
"Slumberland," Sterling.  
"Rock a Bye Land," Remick.  
Scotch Lullaby, Kjerulf.  
"Sleeping Beauty," Tobani.  
Slumber Song, Beaumont.  
"Slumbering Sea," Morse.

#### Songs.

"Bo-Peep" (from "Tales of Mother Goose"), Eustis.  
"Games of Hallowe'en" (Lady of Slipper), Herbert.  
"There Once Was an Owl" (Babette), Herbert.  
"When Angels Light the Candles in the Sky," "At the Coming of the Moon" and "Land of Daytime Dreams," from "Wizard of Wiseland," Lazelle (Witmark).  
"Take Me Back to Babyland," Rooney (Dick Whittington).  
"Slumber Boat," Gaynor (J. Church).  
"Always in the Way," Harris.  
"School Days," Edwards.  
"All Aboard for Blanket Bay," Tilzer.  
"The Mosquito and the Midge" and "When the Goblins Are at Play," from "Yankee Consul," Robyn.  
"Jingles, Jokes and Rhymes" (from "Land of Nod"), Burt.  
"Sleep Well, Sweet Angel," Abt.  
"A Sleepy Song," Jacobs-Bond.  
"Happy Little Sam," Jacobs-Bond.  
"The Wedding of Jack and Jill," Hubbell.  
"Have You Seen My Kitten?" Jacobs-Bond.  
"The Story Book Ball," Montgomery and Perry.  
"Play Make Believe," Jacobs-Bond.  
"The Naughty Little Girl," Jacobs-Bond.  
"The Sandman," Jacobs-Bond.  
"Won't You Come Over to My House?" Van Alstyne.  
"You're a Stinky Thing," Burch.

#### Pathetic Songs.

"Rag Dolly's Lullaby," Barrett (Witmark).  
"A Little Pink Rose," Jacobs-Bond.  
"Po' Little Lam," Jacobs-Bond.  
"When God Puts Out the Light," Jacobs-Bond.  
"His Lullaby," Jacobs-Bond.  
"I'll Dream," Willis (Ditson).  
"Two Little Blue Shoes" (Not certain as to composer. Song was popular about 15 years ago).  
"There, Little Girl, Don't Cry," Nevins.  
"Puppenfee" ("Do! Fair"), Bayer.

#### Rallies.

"Sleeping Beauty" (Suite), Tchaikovsky.

#### MUSICAL SETTING FOR THE DRAMA:

"THE CALL OF THE SOUL," Fox Film. Gladys Brockwell, star.

Baby theme: Berceuse ("Jocelyn"), Godard.  
Love theme: "I Love Thee," Grieg.  
Reel 1—(1) "Call of the Soul" (Acc.) by Albers until (2) When California's wide spaces. "Over the Waters" (Acc.) by Hoffman until (3) Night, and still no host. Romance in A (O. S.) by Gillette until (4) The explorer's club. "Legend" (O. S.) by Federlin to end of reel.  
Reel 2—T: Do score and alone. (5) Baby theme until (6) Some years later. "Dances" (Acc.) by Trinkhaus until (7) Martha still loyal. Repeat baby theme, until (8) D: Doctor alone. Improvise

until (9) D: Barbara picks up baby. Repeat baby theme until (10) D: Barbara leaves. Improvise until (11) D: Baby alone with doll. Repeat baby theme (refrain only) until (12) D: Fade-out of baby scene. Repeat Romance until (13) Enter love, unbidden guest. "I love Thee" (Acc.) by Grieg to end of reel.  
Reel 3—Continue above until (14) There is something. "One Who Yearned Alone" (Acc.) by Tschakowsky until (15) Months of perfect happiness. Repeat love theme until (16) D: Dr. Clayton comes. Pathetic Andante (Acc.) by Langey until (17) The courage to tell. Repeat baby theme until (18) D: Barbara enters own home. Dramatic Tension (Acc.) by Shepherd to end of reel.  
Reel 4—D: Baby playing in garden. (19) "Legend" (Acc.) by Friml until (20) Sorry you won't go to club. "Ecstasy" (Acc.) by Ganne (play middle section twice) to end of reel.  
Reel 5—T: Fighting death inch by inch. (21) Repeat baby theme until (22) D: McClintock alone (telephones). Berceuse (Acc.) by Grieg. Play con moto part as McClintock enters room where Barbara and baby are, part marked stretto as Barbara says "Dr. Clayton," return to beginning and use con moto minor part again as McClintock meets Dr. Clayton interpolating arpeggios as vision of water scenes appears until (23) Who never loved anyone. Improvise and modulate to key of Berceuse until (24) D: McClintock enters room again. Repeat baby theme (refrain only) to the end.

#### MUSICAL SETTING FOR THE AMERICAN POLICE DRAMA: "FROM HEAD-QUARTERS." Anita Stewart and Earle Williams, stars. Vitaphone Film.

Reel 1—(1) "Land of Dreams" (Acc.) by Drift until (2) William Brown. Improvise in bright style until (3) The insidious love tactics. Nocturne (O. S.) by Munro (love theme) until (4) Don't you think. "Courtship" (Romantic Suite) (Acc.) by Fletcher until (5) And then came the evening. "Capt. Betty" (Acc.) by Baxter to end of reel.  
Reel 2—T: Dawn (6) "Mysterioso Dramatic" (Acc.) by Borch until (7) Safe. "Loving" (Acc.) by Florida until (8) When Rose went to office. "Love Theme" (Acc.) by Lee until (9) The weeks pass. Nocturne (O. S.) by Harker to end of reel.  
Reel 3—T: Will you kindly tell. (10) "Entrée" (Acc.) by Atherton until (11) D: Rose picks up knife. Agitato until (12) Sh— all right. "Tragic Theme" (Acc.) by Vely until (13) D: Rose leaves office. "Wondering" (Acc.) by Atherton until (14) Come, come, Rose. Pathetic Andante (Acc.) by Borch and (15) "Tears" (P) by Zamecnik.  
Reel 4—T: Rose, I've got to get. Continue above until (16) And so Rose watched. "Andante Dramatic" (Acc.) by Borch until (17) As mob of curious. Improvise until (18) The suppressed doubt. "Tragic Theme" (Acc.) by Vely to end of reel.  
Reel 5—(19) T: So he goes. "Heart Throbs" (P) by Arnold until (20) Now had struck the hour. "Le Reve" (Acc.) by Goltzman until (21) And so at last. "My Soul," song by Jacobs-Bond until (22) And his first conscious thought. "God Remembers," song by Jacobs-Bond, until (23) And with recovery. "Call Me Thine Own" (Acc.) by Borch until (24) I have ached. Agitato until (25) I do love you, Rose. Repeat Nocturne (love theme) to the end.

#### New Photoplay Music.

Published by Carrie Jacobs-Bond, Chicago:

Several valuable songs which will be found useful in connection with films pertaining to scenes of childhood, some of them well-known, others as yet unfamiliar to many musicians, have been received by us. "His Lullaby," featured by Mme. Schumann-Heink, and "Loving" are issued as a double number. Four additional songs, issued together are "My Soul," "God Remembers When the World Forgets," "The Shepherdess" and "A Little Pink Rose." Separately we find "A Cottage in God's Garden," "Just a Yearning for You," "Through the Years," "A Little Bit of Home" and "Shadows." These are useful as themes, and are of the pathetic type of ballad. The typography is excellent.

Published by Clayton F. Summy Company, Chicago:

"The Deserted Cabin" and "Mammy," by Dett, arranged by Gordon B. Nevin for organ. Both are of the nature of reveries of quiet pastoral character.  
Published by J. Fischer & Bro., New York:  
Three Negro Spirituals—"Deep River," "Nobody Knows the Trouble I See" and "The Angels Done Changed My Name," arranged by James R. Gillette for organ solo. The transcriptions are very effectively done.  
"Legend," Stoughton.  
"Stillness of Night," Chubb.  
"In Green Pastures," Barton.  
The "Legend" has a plaintive melody for the vox humana and an agitato section with flowing counterpoint. "Stillness

of Night" is a short andante for a solo stop and the last number is a pastorale, as its name indicates.

#### Fairbank Directs Festival.

The twenty-sixth annual May festival concert of the Cook County Sunday School Association was given at the Auditorium May 23. The usual chorus of nearly one thousand women's voices was the chief feature of this occasion. A strong program of sacred, secular and patriotic music was presented. The chorus is under the direction of H. W. Fairbank, who has been the director since the founding of the organization. He was assisted by Miss Leone Kruse, dramatic soprano; Miss Janet Cobb, solo pianist; Francis S. Moore, organist, and the Imperial Male Quartet, Mrs. W. A. Huyck and Miss Emma V. Millar, accompanists, and an orchestra to supplement the organ in furnishing a musical background for the great chorus. The choral numbers included compositions by Verdi, Fuller, E. T. French, Tschakowsky, Astenius, Mendelssohn, Sir Arthur Sullivan, Alfred Holmes and the director, Mr. Fairbank. The great living flag was as effective as ever in "Loyal and True."

#### Programs at Windsor, Ont.


In connection with the singing of Stainer's "Crucifixion" at St. Andrew's Presbyterian Church, Windsor, Ont., April 18 under the direction of H. P. C. S. Stewart, the organist and director, there was an organ recital by Charles F. Davies, Mus. D., M. A., of Grace Church, Detroit. Dr. Davies played: Organ Concerto, Handel; Elegie, Henselt; "Chanson d'Amour," Gibson; Menuetto, Mozart; Andante, Symphony in C, Beethoven; March, Oratorio "Abraham," Molique. On March 30 Mr. Stewart gave Maunder's "Penitence, Pardon and Peace" and F. A. Mackay of St. Paul's Cathedral in Detroit played this preliminary program: "Fiat Lux," Dubois; Slumber Song, Seely; Scherzo, Capocci; Andante Serioso, Dickinson; Adagio Sostenuto from "Moonlight Sonata," Beethoven; Intermezzo from Sixth Symphony, Widor.

#### Youthful Artist Plays.


Charles H. Demorest, the Los Angeles organist, presented S. Wilford Ellis, one of his pupils, in a recital at the Broadway Christian Church May 3, and Mr. Ellis, though only 17 years old, played like a mature artist, and led those who heard him, according to reports from Los Angeles, to share the predictions of Mr. Demorest concerning him. Mr. Ellis gave the following program: Fantasia and Fugue in G minor, Bach; Offertoire in D flat, Salome; Suite No. 1, Rogers; "Lamentation," Guilman; Evensong, Martin; "Will o' the Wisp," Nevins; Grand Chorus in D, Guilman.

In connection with the meeting of the Ohio Music Teachers' Association at Akron in June, Horace Whitehouse will give an organ recital on the large Aeolian organ in the home of F. A. Seiberling as a feature of a garden party in honor of the music teachers on Thursday afternoon, June 5.

Glenn M. Tindall, organist and formerly supervisor of music at Kokomo, Ind., has been discharged from military service and has been appointed supervisor of music in the public schools of Glen Cove, N. Y. Mr. Tindall is also secretary of the Indiana Music Teachers' Association.



**DANIEL A. HIRSCHLER,**  
Mus. E. A. A. G. O.  
Dean, Department of Music,  
The College of Emporia, Professor of Organ, Director Annual May Festival.  
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## News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., May 23.—The "victory concert" of the Strawbridge & Clothier chorus drew a capacity audience to the Academy of Music on May 1 and delighted all who heard and saw. The stage was filled with the chorus, numbering 125, and an orchestra of fifty recruited from the Philadelphia Orchestra ranks. Dr. Herbert J. Tily conducted. The succession of pictorial and vocal numbers were united by original poetry calculated to portray the course of the argument. Prominent vocal soloists were much in evidence and Henry S. Fry was a capable organist. The tableaux were picturesquely conceived and presented in a large square golden frame that enhanced the effect of painting. Each picture drew tumultuous applause. Seldom has better work in the realm of pageantry been staged in this city.



HENRY S. FRY.

Dr. Tily, who is one of Philadelphia's talented organists, has developed a notable chorus which responds to his efforts with enthusiasm. The first tableaux was "The American Indian," the episode being accompanied by Thurlow Lieurance's pensive Indian Love Song. "St. Mary's Tune," reproduced in the handsome program, was produced with massive effect by chorus and organ. To the strains of "Yankee Doodle" emerged the "Spirit of '76," with the drummers and fife. "The Cotton Field" was the background for that spiritual song, "Deep River," followed by "The Battle Cry of Freedom" and "The Boys of '61." Dr. Tily's "Te Deum" was here introduced. It was given with emphasis and expression. "The Call to Freedom" was led by the composer, Victor Herbert. This made a tremendous hit. Its swinging rhythm, patriotic fervor and telling climax were duly appreciated.

Joseph Bonnet gave a recital on the new organ in the First Presbyterian Church of Germantown on April 27. The performance was heard by a large congregation with considerable evidence of approval. The program contained: Prelude, Henry Purcell; "In dulci Jubilo," Bach; Prelude, Clerambault; Fantasie and Fugue, Liszt; "Angelus du Soir," Bonnet; Toccata, Widor.

The recital marked the dedication of the organ of four manuals and 124 speaking stops which was built by the Austin Company. There are seventy-nine stops in the gallery division and forty-five in the chancel division. A string organ of seven ranks, in a separate box, and an echo organ are placed above the chancel ceiling. In the gallery at the rear is the solo organ, with the harp, chimes and carillons.

A series of recitals is being given in this church on Sunday afternoons at 4 as follows:

May 11—Rollo F. Maitland.  
May 18—Henry S. Fry.  
May 25—Henry G. Thunder.

June 1—S. Wesley Sears.

June 8—Joseph Bonnet.

At his recital May 18 Mr. Fry played: "Clair de Lune," Karg-Elert; Coronation March, Tschalkowsky; Air for G string, Bach; Gavotte, Martini; Toccata and Fugue in D minor, Bach; "Reve Angelique," Rubinstein; "Variations de Concert," Bonnet; Siciliano, Fry; Festival Prelude, Schminke.

America is fast becoming the great music making country of the world. This sentence reflects a fact which Americans, habitually deprecatory in artistic matters, have hesitated to realize. The old practice of looking abroad for artistic standards is deeply ingrained. So much of the music we produce is the product of European inspiration that the public has been reluctant to admit that we play those works on the whole better and more frequently than they are played in the land of their genesis. The annual concert, operatic and symphonic record of Philadelphia, New York, Boston and Chicago unquestionably will surpass in quantity and quality the sum total of yearly achievement in any four cities of Europe. Organ recitals? Why, my dear readers, there are more organ recitals in the United States than anywhere else on earth.

The guild presented the following program for its forty-seventh service in Philadelphia: Processional, "Onward, Christian Soldiers," Sullivan; Organ Prelude, Adagio (Fifth Sonata), Guilmant (David E. Crozier); "O Gladsome Light" (a capella), Sullivan (Conductor, James C. Warhurst); "Sing Praises," Cruickshank (Conductor, J. C. Warhurst; organist, Frederick Maxson); "A Ballad of Trees and the Master" (a capella), Protheroe (Conductor, Rollo F. Maitland); "The Lord Is My Light," Parker (Conductor, J. C. Warhurst; organist, J. Mc. E. Ward); "Variations de Concert," Bonnet (Charles J. Dryfuse); Recessional, "For All Thy Saints," Barnby (W. Lane Hoffman).

A choir of fifty mixed voices gave much satisfaction in the choral work. The direction and the work of the different organists were quite on a level with the high standard which the guild endeavors to maintain.

The prize anthem for use in the peace festival of the Episcopal diocese of Philadelphia was won by a member of the A. O. P. C., Harry C. Banks, Jr., organist of Girard College.

### Charles A. Graninger Dead.

Charles A. Graninger, organist and choirmaster of the Sixth United Presbyterian Church of Pittsburgh, died April 24, after a brief illness. He was born in Cincinnati Jan. 2, 1867. For seventeen years he was professor of music in the Cincinnati College of Music, a director of music of the Orpheus Club, and for fifteen years organist and director of the Second Presbyterian Church of Cincinnati. He also served as musical director of the Apollo Club of Minneapolis. Mr. Graninger went to Pittsburgh eight years ago. His widow, Mrs. Jane Lang Graninger, survives.

### Bert E. Williams, A. A. G. O.

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**The 32-foot Resultant**

By EMERSON L. RICHARDS

New Jersey State Senator and Resident  
of Atlantic City Presents Interest-  
ing Question for Discussion.

After reading Ernest M. Skinner's reply to Dr. George A. Audsley, I am convinced that at least one statement he makes is correct. He admits having written it in a hurry. If he had given the matter a second thought, I don't think he would have written it at all. Personally, I have no desire to get into the controversy over the wave theory of sound, but there are one or two practical matters concerning organ design that become very pertinent in view of Mr. Skinner's statements.

The burden of Mr. Skinner's article is that the wave theory is not at fault, but that we lack apparatus accurate enough to demonstrate it. By means of the diagram on page 20 of the April number of *The Diapason*, he demonstrates that the only point where the waves would "neutralize" is a thin plane where the waves meet; that is the point of coincidence represented by "plus and minus" waves. Here, he says, there will be silence. Now let's see.

Admitting his argument that the waves would be "neutralized" at that point, it follows that no wave would be produced by sound A in the direction of sound B beyond this plane, and conversely with sound B. It would therefore appear that as a practical matter one would cease to hear sound A after passing through the plane spoken of by Mr. Skinner, and hear only sound B. While still being on the side of the plane represented by A, no sound would be audible from B at all. Of course, this conclusion is so contrary to all experience that Mr. Skinner's hypothesis may be dismissed without further comment, and with it his very pretty diagram.

I have never understood why it was assumed that the meeting of two waves would necessarily produce silence. It is a matter of common school-boy physics that when two forces meet the result is not negation, but a combination of the forces in some new form. Now, if they be sound waves, is it not more logical to assume that they combine rather than neutralize each other? An examination under a magnifying glass of an ordinary phonograph record will demonstrate that waves from different sources do combine, and the graphic curve made by the recording needle gives a very fair analysis of just what this combination is. However, I do not understand that Dr. Audsley denies that sound is produced by a vibratory excitement, or even that a "wave" of some kind is not produced, but merely that the wave is not a vibration of the atmosphere.

I now come to the very practical matter implied in Mr. Skinner's article. After having said that only a tuning fork could be employed to demonstrate that one sound might be neutralized by another, he declares: "If I had the time, I could do it with organ pipes." Now here is his chance. Mr. Skinner has, in common with many other organ builders, placed stops in his organs called resultants. There is one 32-foot in the new Brick Presbyterian Church organ. Now, the 32-foot resultant depends on this very principle. The 32-foot tone is produced by sounding simultaneously two pipes of 16 and 10½ feet. The principle as laid down by Sorge, who discovered it, and Helmholtz, and Tyndall, and reaffirmed by Dr. Audsley himself, and very well summarized by Wedgwood, is as follows: The CCC pipe, speaking at the rate of thirty-two vibrations per second, in conjunction with the GGG (10½ feet), speaking at forty-eight vibrations per second, have the proportion of 3:2. That is, that every third wave of the GGG pipe coincides with the CCC pipe, and, as Wedgwood continues, the ear selects the augmented waves that so coincide, whereby we hear the resultant tone having six-

teen vibrations, or the 32-foot tone.

Mr. Skinner must avow that a 32-foot tone is produced by the sounding of the 16-foot pipe and its quint or else he would not undertake to put it in an organ. Yet, if this result is produced, it is the result of the coincidence of certain sound waves as explained above.

Now Mr. Skinner says that he cannot make organ pipes neutralize each other because he hasn't the time. How, then, in the ordinary practice of his profession, can he make them augment each other so as to produce a differential tone? Too many people have heard the differential tone to doubt its existence, and yet, according to Mr. Skinner's own contention, it is impractical of production.

While on the subject of resultants, I think it might be well to point out that they can have no real place in an organ. First of all, every competent authority on sound admits that no musical tone having less than thirty vibrations is audible to the human ear, and, as a matter of fact, most competent observers place the limit at EEE, the lowest note of the double bass, having 41.25 vibrations per second. It, therefore, appears that the whole lower octave of the so-called resultant is inaudible and useless for any purpose except making a confused sort of noise, that most people are afraid to deny is 32-foot tone.

The real reason for employing true length 32-foot pipes in an organ is not for their ground tone, which cannot be heard, but to receive the benefit of their upper partials, which do go to re-enforce and augment the 16 and 8-foot tone usually found in the pedal department. Of course, it may be argued that the upper partials of the 16-foot pipe and its quint when sounded together will likewise combine to form differential upper partials and thereby produce upper partials similar to that of the true length 32-foot pipe. The answer is that the combination, if effected, is entirely too weak to be audible, and since this resultant is very frequently produced by means of an open 16-foot pipe and a stopped quint pipe there can be no combination of the important upper partials, because stopped pipes do not have the same series of upper partials as open pipes. Everybody, as a matter of fact, admits that you cannot hear 32-foot tone in a resultant stop above the first octave, and as it is a demonstrated scientific fact that you cannot hear a 32-foot tone in the first octave, it is clear that a resultant 32-foot stop in an organ is either a delusion or a down-right fraud.

I do not mean to imply that differential tones generated from pipes of higher pitch may not influence the tonal structure of the organ, but I do maintain it is a practical impossibility in the case of the very popular 32-foot resultant that appears in so many specifications of prominent builders.

**CORPUSCULAR THEORY OF SOUND.**

Forty years ago Wilford Hall of New York wrote a book entitled "The Problem of Life" and edited a paper he named "The Microcosm." The titles were hardly suggestive of the subjects treated, but their purpose seemed to be mainly to discredit and try to disprove the commonly accepted wave theory of sound.

While Hall found a few followers, none of his teachings ever got into the textbooks nor found a place in our schools. He challenged Tyndall and others to prove the correctness of the wave theory, but there were good reasons why they would not argue the matter with Hall. First, the wave theory was already made very clear in the treatises on sound and was accepted by practically all of the leading scientists of the world, while the corpuscular theory as entertained by Hall had been discarded generations before Hall was born. Second, Hall's manner of writing and approaching people naturally repelled them from getting into any discussion with him.

In January, 1882, I sent a communication to the *Microcosm* in which I pointed out some of Hall's glaring contradictions and called attention to his absurd method of juggling figures in trying to demonstrate mathematically that sound does not decrease in loudness as the square of

ERNEST PRANG STAMM.



[St. Louis Organist Appointed to Post at Emmanuel Church, Webster Groves.]

the distance from its source. The communication was not published and no attempt was made to answer it further than a personal letter from Hall, which was probably intended as a sop, thanking me for the courteous manner in which I had written, which he said was in contrast to the usual method of his critics.

Had I not had a clear case he certainly would have published the letter as another victory against the wave theorists. While Hall stigmatized it as cowardly in those who did not reply to his arguments, it did not seem to be convenient for him to reply to my criticisms. His self-contradictions were so atrocious he surely must have seen when it was pointed out to him that he had made a mess of it.

It is absolutely certain from Hall's display of ignorance in the use of mathematics that he had no true conception of the wave theory of sound. He was possessed with a great flow of language and an assurance that carried with it conviction with a few who really never had given any attention to the wave theory, but intellectually he was a pigmy compared with Tyndall, Helmholtz, Mayer, Lord Raleigh, Sir William Thomson and the many other real scientists he was trying to belittle.

W. G. BLISH.

Miss Helen Dale, organist in Grace Episcopal Church, Haddonfield, N. J., and Elwood A. Marshall were married in the church April 27 by the rector, the Rev. Augustus W. Shick.

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## From the Brattle Organ to —?

By HENRY S. FRY

"It's a long way" from the "Brattle organ" of the eighteenth century to the—shall we say—"232 stopper" that is or the "283 stopper" that is to be.

"It's a long way" from the single "Brattle organ" of six stops to a list such as the following—organs now erected in this country or contracted for:

Public Ledger Building, Philadelphia, 283 stops, Austin (not yet installed).  
John Wanamaker Store, Philadelphia, 232 stops, Los Angeles Art Company.  
Military Academy Chapel, West Point, N. Y., 168 stops, Möller (not completed).  
Yale University, New Haven, Conn., 163 stops, Steere.  
Emanuel Church, Boston, 138 stops, Casavant.  
First Presbyterian Church, Germantown, Philadelphia, 126 stops, Austin.  
Mormon Tabernacle, Salt Lake City, Utah, 124 stops, Austin.  
St. Bartholomew's Church, New York, 122 stops, Skinner.  
Brick Presbyterian Church, New York, 120 stops, Skinner.  
Carnegie Institute, Pittsburgh, 115 stops, Skinner.  
Municipal Organ, San Francisco, 111 stops, Austin.  
Auditorium, Chicago, 107 stops, Roosevelt.  
Cathedral of St. John the Divine, New York, 106 stops, Skinner.  
Hotel Astor, New York, 103 stops, Austin.  
Colosseum, Columbus, Ohio, 98 stops, Möller (being installed).  
St. Thomas' Church, New York, 93 stops, Skinner.  
City Hall Auditorium, Portland, Maine, 92 stops, Austin.  
Medinah Temple, Chicago, 92 stops, Austin.  
Fifth Avenue Presbyterian Church, New York, 88 stops, Skinner.  
Williams College, Williamstown, Mass., 87 stops, Skinner.  
City College, New York, 84 stops, Skinner.  
First Congregational Church, Detroit, 84 stops, Casavant.  
Walnut Street Presbyterian Church, Philadelphia, 82 stops, Möller.  
St. Louis Cathedral, St. Louis, 81 stops, Kilgen.  
Auditorium, Springfield, Mass., 79 stops, Steere.  
Cornell University, Ithaca, N. Y., 79 stops, Steere.  
Hennepin Avenue M. E. Church, Minneapolis, 78 stops, Austin.  
Temple Auditorium, Los Angeles, 78 stops, Austin.  
Auditorium Armory, Atlanta, Ga., 77 stops, Austin.  
Finney Memorial Chapel, Oberlin College, 77 stops, Skinner.  
First Congregational Church, Oak Park Ill., 75 stops, Skinner.  
Fourth Presbyterian Church, Chicago, 75 stops, Skinner.  
Baldwin-Wallace College, Berea, Ohio, 74 stops, Austin.  
Central Presbyterian Church, Rochester, N. Y., 73 stops, Casavant.  
St. James' M. E. Church, Chicago, 73 stops, Casavant.  
St. Luke's P. E. Church, Brooklyn, 73 stops, Möller.  
Smith College, Northampton, Mass., 71 stops, Austin.

And many other organs, throughout the country, somewhat smaller, but still in the class known as large organs, such as Portland, Oregon, Auditorium (Skinner), the San Diego, Cal., famous out-door organ (Austin), etc.

Residence organs may be mentioned as follows:

Cyrus H. K. Curtis, Wyncote, Pa., over 100 stops, Aeolian.  
Ernest B. Dane, Brookline, Mass., 85 stops, Kimball & Frazee.  
John T. Austin, Hartford, Conn., 79 stops, Austin.  
W. A. Clark, New York City, 71 stops, Murray Harris Company.  
Walter C. Runyon, Scarsdale, N. Y., 54 stops, Austin.  
C. P. Hazenlocker, near Philadelphia, Pa., 51 stops, Austin.  
Mrs. Luella E. Stearns, Wyoming, Ohio, 51 stops, Hillgreen, Lane & Co.  
Frederick W. Schmidt, Radnor, Pa., 50 stops, Aeolian.  
Mrs. M. H. Dodge, New York City 39 stops, Austin.  
Henry Ford, Dearborn, Mich., 37 stops, Estey.

S. M. Clement, Buffalo, 35 stops, Austin.

Then there are these theater organs:

Olympia, Boston, 96 stops, Möller.  
Olympia, Cambridge, Mass., 87 stops, Möller.  
Polis, New Haven, Conn., 77 stops, Möller.  
Newman, Kansas City (not yet installed), 74 stops, Austin.  
Capitol, New York (not yet installed), 60 stops, Estey.  
Rialto, New York, 56 stops, Austin.  
Stanley, Philadelphia, 51 stops, Austin.  
Modern, Boston, 50 stops, Estey.  
Piccadilly, Rochester, 49 stops, Austin.  
American, Salt Lake City, 49 stops, Austin.

Strand, New York, 42 stops, Austin.  
Stillman, Cleveland, 35 stops, Austin.

This list of organs, though not by any means complete, will serve to

give us some idea of what has been accomplished in the organ field in our country since the "Brattle organ." Much has been gained—perhaps something lost—not only as to the instrument itself, but in organ playing, program contents and organ composition.

While the period covered has been well over a century, probably the most remarkable gains, and losses, too, have been brought about in less than half that time.

### The Instrument.

As the list shows we have gained in size, there being many more large instruments than existed prior to the beginning of the present century. An instrument of four manuals and fifty to sixty stops is no longer unusual and is being "lost in the shuffle" when we are finding an instrument of 120, 122, 126, 138, 163, 168, 232, and finally one contracted for to have 283 stops. The writer has heard rumors of a proposed organ of still larger capacity, but it may be possible to pass beyond the bounds of wisdom, and make an instrument too unwieldy for one organist to handle without sacrificing musical thought to that necessary to handle the instrument mechanically.

In the tone quality of our instruments we have gained much in certain directions, and lost somewhat in some other qualities. We have gained in the effectiveness of the stops suggesting (not imitating) orchestral instruments, but in many instances the ensemble qualities have been sacrificed, and the characteristic "organ tone" of the older instrument is missing—due to thinness of the eight-foot diapason quality—and often augmented by the 16-foot, 4-foot and 2-foot stops of this family being made in such proportion as to predominate. We do not mean to deny or decry the beauty of the modern voicing of so-called string stops, English and French horns, saxophones, orchestral oboes, etc.—let us have them—but let us also retain the other qualities that have made the organ of the past distinctive. How rarely do we have in our modern specifications, in the swell department, the old-fashioned so-called string tones that blend with other families so much more satisfactorily than our modern viol d'orchestre, etc.? We want the latter, but let us have the former, too. In small church organs the viol d'orchestre has no place unless there is room for it after all the necessary "blending" stops for accompaniment purposes have been included. If we wish to include a celeste in small church organs, let it be formed by a combination with a mild-toned salicional. In large organs, of course, both qualities may and should be included.

In the matter of mechanical accessories the gain has been great, the change from the old style instrument with single-acting combination pedals, etc., to the accessories of the modern console showing a marked advance. To realize the change, we have but to compare the effects obtainable on one of the old-style consoles with the remarkable effects possible with a console, for instance, such as is now being used on the organ in the City Hall, Portland, Maine—results absolutely impossible on the former old-type console. Incidentally, while it is not our purpose to enter into any discussion of the relative merits of "live" or "dead" combinations, experience with both has led to a preference for "live" ones.

One feature appearing in our modern organs, to such an extent in some cases as to be undesirable, is the practice of duplexing, borrowing, etc. A certain amount is not only permissible, but in many instances desirable, but we must guard against its excessive use if we are to have our organs effective in all directions.

### Organ Playing and Program Contents.

The writer, of course, has not had the opportunity of hearing the players

of fifty or sixty years ago, but doubtless, there were few, if any, who could be compared with the players of today. According to "The Organ and Its Masters," Lahee (published by L. C. Page & Co.) George James Webb, well-known in Boston musical circles in the first half of the last century—himself an organist—is said to have declared that previous to the building of the Boston Music Hall organ (opened in 1863) there was not an organist in Boston capable of playing a first-class fugue by Bach. However, when the Music Hall organ was installed, a number of organists were found who could play Bach fugues. The improvements in the instrument, as to touch and accessories, as well as tone-color, have had much influence on organ playing, and today there are many organists in this country equal to the task of presiding at the organ as a concert instrument.

In program contents there has been marked improvement over programs of forty or fifty years ago—indeed, at that time probably there were few programs of organ music played in this country, many "players on the organ" simply playing piano compositions, etc. "on the organ."

A factor in the development of the playing of organ music was the American Organ Players' Club of Philadelphia, the first organists' association in the country. Even some of its earlier programs showed the influence of former conditions—the writer recalling one program which included "Loin du Bal" by Gillet. However, the club was formed to foster the playing of recitals of organ music, and to realize the results of its efforts in common with kindred organizations, such as the American Guild of Organists and the National Association of Organists, we need only compare the compositions appearing on many of the better-class programs of today with the compositions played on the organ in the earlier period of the history of the organ in this country.

### Organ Composition In This Country.

Undoubtedly little existed until a comparatively recent date, although the writer has in his library of organ music a sonata in C minor by Dr. Henry Stephen Cutler and a Fugue in E minor by W. B. Gilbert. Dr. Cutler was born in Boston in 1825, was at one time organist of Grace Church, Boston (not existent now) and later of the Church of the Advent. He was organist and choirmaster of Trinity Church, New York, from 1858 to 1865. The sonata is marked "copyright, 1887, by O. Ditson & Co." which, of course, does not indicate at what period in Dr. Cutler's life it was written. The fugue by W. B. Gilbert is marked "Gilbert's Organ Music No. 9," which indicates that there were other numbers in the series. We presume W. B. Gilbert to be the Dr. Walter B. Gilbert at one time connected with Trinity Chapel, New York.

Because of the small number of organ compositions of the earlier period, we will not attempt to make any comparison as to quality. As to quantity, of course, we have made great advance, and although the writer has always been inclined to give American compositions much consideration, we must be frank to say that many of the numbers that have appeared should not have been published. In this direction we have an opportunity to show much improvement in the future, by sacrificing quantity for quality. At the same time much that has been published is worthy, and it behooves the organists to see that these compositions receive recognition by worthy performances.

In any review of the development of the organ and its kindred activities we must include (1) the organizations who contributed to its advance, (2) the laymen who have encouraged its use, (3) the literature pertaining to its interests.

1. The Organizations. The three principal ones are the American Organ Players' Club (the first organists' club in the country), the American Guild of Organists, and the National Association of Organists. In addition there are also a number of organists' associations in various cities in different parts of the country.

Recently a new and very important organization came into existence, known as the Organ Builders' Association of America, which has been the means of securing the elimination of a proposed tax of 10 per cent on pipe organs, thus already justifying its formation. Perhaps after a while this body, too, will enjoy the privilege of conventions, such as are held by the National Association of Organists and the American Guild of Organists.

2. Laymen who are not professional musicians, but music-lovers, have done much to foster the activities connected with the organ. Prominent among them is Cyrus H. K. Curtis, who gave Portland, Maine, its large organ, which has been the means of so much pleasure to thousands of people under the fingers of Will C. Macfarlane. Mr. Curtis also has in his own home an instrument of over 100 stops, four manuals and pedals, controlling seven departments—great, swell, choir, echo, solo, antiphonal and pedal. Also it is Mr. Curtis who has contracted for the 283-stop organ which heads the list of organs appearing in this article.

Andrew Carnegie has given the organ world almost inestimable encouragement and help by contributing to the cost of installing many instruments in churches throughout the country.

Among others who have made important contributions to enhance the use of the organ are John D. Spreckels, who gave the famous outdoor organ to San Diego, Cal.; William L. Austin, who gave the organ to the Central High School, Philadelphia, and financed the recitals given there during three seasons by the American Organ Players' Club; Andrew D. White, in honor of whose eightieth birthday the large organ was installed in Bailey Hall, Cornell University, Ithaca, N. Y.; Mrs. R. F. MacArthur, who was responsible for the installation of the municipal organ in Tulsa, Okla., and men such as Messrs. Schwab, Frick, Stotesbury and Senator Clark, who have organs in their homes, giving valuable engagements to competent organists.

3. Perhaps many of us do not realize how much we are privileged to enjoy in the way of literature pertaining to the organ and associated activities. First, a few only of the many interesting books at our disposal—"Organ Playing" Hull; "Modern Organ Accompaniment," Dr. Richardson; "The Organ and Its Position in Musical Art," Statham; "The Organ and Its Masters," Lahee; the remarkable work "The Art of Organ Building" (2 vols.), G. Ashdown Audsley; a new one, "The Organ of the Twentieth Century," by Mr. Audsley (in press), and many others.

The writer hopes he may be pardoned for his pride in speaking specially of the part his home city (Philadelphia) has had in the development of organ matters. In that city was organized the American Organ Players' Club, mentioned before; there was organized the first chapter of the American Guild of Organists, and one of Philadelphia's organists was on the first committee in the organization of the National Association of Organists. The 232-stop organ and the 126-stop organ mentioned in our list are in Philadelphia, and the 283-stop instrument is to be erected there by Mr. Curtis, who has been mentioned, and whose beautiful home with the fine organ is in one of Philadelphia's suburbs. The still larger instrument rumored is also for Philadelphia, and a scheme for a municipal organ has been mentioned, which, if carried out, will be the most nearly unique accomplishment in the organ world. Philadelphia is the home of several organists who are well known as players, and also of several composers who have contributed much to organ music. William L. Austin and E. T. Stotesbury, who have already been mentioned, are also residents of Philadelphia or its suburbs.

May the good work throughout the country go on in a healthful, conservative way, with "quality" as the watchword as to instruments, compositions, players and everything pertaining to our chosen instrument—The Organ.

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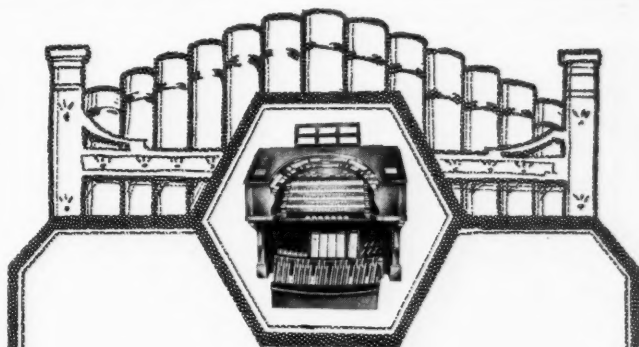
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### THREE-MANUAL ORGAN AT MUNCIE, IND., OPENED

#### MRS. OLIN BELL AT CONSOLE

E. E. Holloway Constructs Instrument in First Baptist Church and Echo Will Be Added as Memorial—Inaugural Program.

One of the most enjoyable musical events of the season in Muncie, Ind., was the dedication of the organ in the First Baptist Church, April 27, when the organist of the church, Mrs. Olin Bell, gave the inaugural program. The instrument has been rebuilt and enlarged, the specifications being made by the pastor, Dr. J. F. Fraser, Mrs. Bell and E. E. Holloway, Mr. Holloway building the organ. It has three manuals, nineteen couplers, five combination pistons under each manual, three combination pedals affecting pedal stops and couplers, crescendo and sforzando pedals and electric action. An echo organ will soon be added and placed in the tower of the church. It will be given by Mr. and Mrs. A. L. Johnson in memory of their son, J. E. Johnson, the late Sunday school superintendent.

The organ is largely the achievement of A. L. Johnson, who as chairman of the music committee has consistently urged the securing of the best musical talent available for the services. Mrs. Bell's numbers were selected with the view of showing to the best advantage the equipment of the organ. She was assisted by Captain Paul Hyde Davis, tenor, whose songs were beautifully interpreted, and Dorothy Bell, harpist. Miss Bell's playing of "Winter" by John Thomas brought out its suggestions of the nature scenes one can easily imagine while listening to its descriptive tone colors and alluring arpeggios. Mrs. Bell is the vice-president of the Indiana State Music Teachers' Association and secretary of the Indiana Chapter of the A. G. O.

Mrs. Bell played as follows: Largo e Maestoso—Allegro from First Sonata, Guilman; "Echo Bells," Brewert; Capriccio, Lemaigre; Minuet, Boccherini; "Pilgrims' Chorus" from "Tannhäuser," Wagner; Reverie, Rogers; Toccata, Kinder.

The organ contains the following stops:

#### GREAT ORGAN.

1. Open Diapason, 8 ft., 61 pipes.
2. Doppel Floete, 8 ft., 61 pipes.
3. Dolce, 8 ft., 61 pipes.
4. Viol d'Gamba, 8 ft., 61 pipes.
5. Octave, 4 ft., 61 pipes.

#### SWELL ORGAN.

6. Bourdon, 16 ft., 73 pipes.
7. Open Diapason, 8 ft., 73 pipes.
8. Gedeckt, 8 ft., 73 pipes.
9. Salicional, 8 ft., 73 pipes.
10. Vox Celeste, 8 ft., 61 pipes.
11. Harmonic Flute, 4 ft., 73 pipes.
12. Oboe, 8 ft., 73 pipes.
13. Vox Humana, 8 ft., 61 pipes.
14. Aeoline, 8 ft., 73 pipes.
15. Piccolo, 2 ft., 73 pipes.

#### CHOIR ORGAN.

16. Geigen Principal, 8 ft., 73 pipes.
17. Melodia, 8 ft., 73 pipes.
18. Dolce, 8 ft., 73 pipes.
19. Flute d'Amour, 4 ft., 73 pipes.
20. Clarinet, 8 ft., 73 pipes.
21. Wald Flute, 2 ft., 73 pipes.

#### ECHO ORGAN.

(To be placed in swell box and played from choir organ. To be located in the tower of the main building opening into the auditorium through grills in lower panels of ceiling.)

22. Melodia, 8 ft., 73 pipes.
23. Dolceissimo, 8 ft., 73 pipes.
24. Violin, 8 ft., 73 pipes.
25. Unda Maris, 8 ft., 61 pipes.
26. Flute Harmonique, 4 ft., 73 pipes.
27. Orchestral Oboe, 8 ft., 73 pipes.

#### PEDAL ORGAN.

28. Open Diapason, 16 ft., 32 pipes.
29. Bourdon, 16 ft., 32 pipes.
30. Gedeckt, 16 ft., 32 pipes.
31. Flute, 8 ft., 32 pipes.

Chimes are placed in the tower of the main building, playable from the keyboard of the main organ.

Among the new organs installed in California last month are a large two-manual Austin in the Presbyterian Church of Bakersfield and a two-manual Möller in the Union Church of San Dimas. Both instruments were opened with programs by Dr. Ray Hastings of Los Angeles.

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To mark the 100th recital of the Nashville Art Association's series by Frederick Arthur Henkel at Christ Church in the Tennessee city, the program contained a list of all the compositions played in the 100 performances, as well as a list of the artists who have assisted Mr. Henkel in his fine work, which has been continued for a number of years. The list of compositions presented from time to time contains modern and classical works, and composers both foreign and American are represented in good proportion.

The recitals have always been free to the public, and their purpose is two-fold—first, to create a larger interest in the organ and its literature, and, second, to acquaint the student as well as the hearer with the compositions of all schools and nationalities.

Mr. Henkel's last program for the season was played April 27 at 4 o'clock and he had the assistance of Mrs. E. R. Schumacher, soprano. The program included these selections: Prelude and Fugue on B-A-C-H, Liszt; "I Will Extol Thee, O Lord," from "Eli," Costa (Mrs. Schumacher); "Prelude to Parsifal," Wagner; Reverie and Allegretto Scherzando from the Suite "Milton," Blair; "Oh, the Lifting Springtime," Stebbins; "Neptune," Stoughton; "Abide with Me," Shattuck (Mrs. Schumacher); "From the West" ("In Missouri"), Lemare.

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Rutgers College, New Brunswick, N. J.

Mr. Ernest M. Skinner,  
Dorchester, Mass.

My Dear Mr. Skinner:—

Our organ has now been installed for two months, and I feel that I must write you telling you of my great personal satisfaction and gratification, also of the great interest taken by the people of our college community and of the city. Everyone remarks about the peculiar beauty of tone; the voicing and mechanical arrangements are never-ending joys for me. We have started a series of little recitals on Sunday afternoons. (I am enclosing one of the programs, and our audiences are nearly filling the chapel and increasing each week.)

Dr. Demarest, our president, is especially pleased, and agrees with me in the idea that the organ is one of our most valuable acquisitions of recent years.

Mr. Noble expressed his belief that the organ "was the best three-manual instrument of anywhere near its size he had ever played," and I most certainly agree with him.

Will you accept my sincere thanks for all the favors and considerations shown?

Sincerely yours,

Howard D. McKinney, Musical Director  
Rutgers College.

Organist—The Kirkpatrick Chapel.

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Double Mouth .....	C°-49	2½x2½	Reg.
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16 ft. Manual Bourdon...	CCC-61	4 15/16x5 7/8	No. 1
16 ft. Manual Bourdon...	C°-49	2 15/16x3 9/16	No. 1
16 ft. Manual Bourdon...	CC-61	4 5/16x5 1/8	No. 2
8 ft. Gross Flute .....	CC-61	3 3/8x 4 (Std. Bass.)	
8 ft. Gross Flute .....	C°-49	3 1/8x4	
8 ft. Stopped Diapason...	CC-61	3 3/8x4	No. 1
8 ft. Stopped Diapason...	C°-49	2 x2 3/8	No. 1
8 ft. Stopped Diapason...	CC-61	2 15/16x3 9/16	No. 2
8 ft. Melodia .....	CC-61	2 3/8x2 7/8 Use No. 1 Std. Bass	
8 ft. Melodia .....	CC-61	2 3/16x2 3/8 Use No. 2 Sd. B's	
8 ft. Melodia .....	C°-49	2 3/16x2 3/8	
8 ft. Melodia .....	CC-61	1 15/16x2 3/8 Use No. 2 S. B's	
4 ft. Flute Traverso....	CC-61	2 3/16x2 11/16	No. 1
4 ft. Flute Traverso....	CC-61	2 x27/16	No. 2
4 ft. Flute D'Amour....	CC-61	1 7/8x2 1/4	Reg.

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